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Aſtrid Mörk Williams
aus Telemark (Norwegen)

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BUCHDRUCKEREI HERMANN BAUER

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LIST OF ABREVIATIONS.

E. V. S. M. S. = En Vandrer Spiller Med Sordin.
G. O. T. S. = Growth Of The Soil.
T. Am. L. = The American Language, Mencken.
T. Eng. L. in Am. = The English Language in America, Krapp.
S. d. E. = Segen der Erde.
Ne. Stil. or Ne. Stilistik = Neuenglische Stilistik, M. Deutschbein.
Eng. Stil. = Englische Stilistik, Aronstein.
Wortkunde = Englische Wortkunde, Aronstein.
C. O. D. = The Concise Oxford Dictionary, Fowler and Fowler Oxford, 1929.
N. E. O. = Norsk Engelsk Ordbog, Brynildsen.
C. G. D = Cassell's German Dictionary.
Do = ditto.

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Introduction.

This investigation of English translations of Knut Hamsun, has been made to determine the adaptability of English as a translating medium for Norwegian.

Knut Hamsun's works were chosen for this purpose, because of Hamsun's place in Norwegian literature to-day, as an exponent of modern Norwegian.

Any elaboration on Hamsun's place in Norwegian literature is unnecessary, he stands unchallenged, the master of modern Norwegian prose.

That which concerns this thesis is Hamsun's style in writing. On that score much has been said and written, but the gist of it can be summed up in an excerpt taken from the book on Hamsun by Hanna Astrup Larsen, in which Miss Larsen says: „His style is the rejuvination of Norwegian literature. It has the naturalness of the spoken word, following blithely the quips and pranks of thought that give zest to conversation but are usually flattened out before they reach print.“ [1]

This characteristic of Hamsun's writings, the „naturalness of the spoken word“, makes his writings an excellent object of study for an investigation of the adaptability of English as a translating medium for Norwegian.

The degree of adaptability can be established only relatively, and the establishing of this degree of relativity, is to be made by the comparing of Hamsun's „Markens Gröde“, „Pan“, and „En Vandrer Spiller Med Sordin“, with the corresponding English translations by W. W. Worster, „Growth Of The Soil“, „Pan“, and „Wanderers“.

The comparison made was a stylistical one, „stylistical“, as understood by the definition given by Prof. Deutschbein in defining „Stilistik“, explaining first its task: „sie (die Stilistik) wählt aus den vorhandenen Möglichkeiten aus und zeigt, welche sprachliche Form oder Phrase in dem einzelnen Fall die beste ist.“ [2]

1) Knut Hamsun, by Hanna Astrup Larsen.
2) Neuenglische Stilistik, p. 1. Max Deutschbein.

This, „die beste Form", Prof. Deutschbein designates as „der angemessene Ausdruck" and explains: „In der Stilistik . . . . wird es sich darum handeln den passenden oder angemessenen Ausdruck zu finden." (Do. p. 2.)

With the finding of the „angemessenen Ausdruck", it is to be understood with Prof. Deutschbein, that: „die Stilistik . . . . weist die Mittel auf gut (good English) zu schreiben", and by „good English" is to be understood, „die innere Sprachform" or „idiomatic English", defined: „Es handelt sich also bei einer neuenglischen Stilistik in erster Linie darum, die Idiomatik des Englischen darzustellen. Unter ‚Idiom' verstehe ich mit Fowler . . . . ‚a manifestation of the peculiar' auf sprachlichem Gebiet oder wie Fowler weiter definiert: ‚an idiom is any form of expression that . . . . has established itself as the particular way preferred by Englishmen and therefore presumably characteristic of them . . . .' Daher: ‚Idiom' is the sum total of such forms of expression, and is consequently the same as *natural or racy or unaffected English;* that is idiomatic which it is natural for a normal Englishman to say or write." (Ne. Stilistik, p. 15.)

Worster's task will be then, to reproduce Hamsun's Norwegian in as idiomatic English as possible, so as to give the English reading public a book which has the „naturalness of the spoken word".

To establish the degree of Worster's success or failure in producing „idiomatic English" will be the task of this thesis, and on this result will depend the relative adaptability of English as a translating medium for Norwegian. To that end, the following study is presented.

I. Simplicity of Language of Hamsun and Worster.

In the comparing of the translations with the originals in this investigation, it has been noticed that Hamsun's Norwegian is simpler than Worster's English. Particulary, is this true in „Growth Of The Soil". This may be due, to a great extent, to Hamsun's unusual ability to portray the primitive life at Sellanraa in very simple language, and yet, in as intricate situations as these people become involved, the Norwegian retains a simplicity not conveyed in the translations. The translations have the tendency to use words that have more meaning than the corresponding Norwegian. For example in the opening chapter, Hamsun says of Isak: „Han *gaar* og *gaar;* Worster says: „He *trudges* on".[1] The Norwegian „at gaa", one of the simplest of human functions, becomes a complex „to trudge"; one that involves impediment. Hamsun's Isak just *goes along;* Worster's Isak has *difficulty* in his going.

And after Isak has rested a bit, Hamsun says: „Om nogen Timer *gaar* han igjen"; Worster says: „A few hours' rest and he's *on the move again.*" (Do. 6—8.) Being „on the move" is rather vague, it may not have much meaning, but chances are that the Isak who „gaar og gaar" is a more primitive Isak, than the Isak „on the move".

In Norwegian one word has several meanings as: Hamsun, in speaking of the cramped quarters at Sellanraa, due to the increase in stock, and of having to move the animals into the hut says: „ogsaa det *gik*, alt *gik*"; Worster says: „they *managed* somehow, they *managed* everyway". (Do. 20—28.) The Norwegian is used here as the German: „das *ging*, alles *ging*". (S. d. E. 16.) The English can not use the verb „to go" in this sense, so Worster resorts to „manage", another word of more meaning.

With the use of prepositions the Norwegian derives still another meaning from the verb „at gaa": Hamsun says of Isak's „Vandring": „Ogsaa denne Dag *gaar med til* hans Vandring"; Worster says: „This day too he *journeys*". (6—8.) For the Nor-

1) M. G. Side, 5 : G. O. T. S. p. 7.

wegian meaning used up in, or taken up with „Vandring", Worster says Isak „journeys", bringing another word of similar interest to the fore: „journey". The Norwegian „Vandring" is the German „Wanderung", and is a word not to be found in English. Aronstein explains so: „Dem deutschen Worte wandern entspricht etymologisch im Englischen to wander, aber begrifflich durchaus nicht. Dem Engländer fehlt das Wort und das damit verbundene Begriffsgefühl mit all den poetischen Assoziationen, die für uns darin liegen, weil er nicht ‚wandert'." [1] Since the word „Vandring" can not be expressed in English, Worster uses „journey", another word of more meaning.

Other examples of English meaning more than the corresponding Norwegian are: Isak gets windows for his hut. Hamsun says Isak must: *„sätte* dem ind"; Worster has Isak: *„fitting* them in". (6—8.)

Of Isak's equipment, Hamsun says he has: *„fuld Utrustning"*; Worster gives him: *„requisite appliances"*. (27—40.) Isak's equipment is, at the best, primitive tools for primitive work, and hardly to be designated as „requisite appliances".

Of all the „wealth" that had come to Sellanra, Hamsun says: „Märkelig saa *meget her var bragt istand"*; Worster: „a wonderful *deal they had managed"*. (37—53.) That „meget" which had been gotten together or brought in order, by Hamsun, is a managing of deals, by Worster, a more complicated situation, and has more meaning.

With *managing* and *deals,* is to be noticed Worster's use of the word „business": Inger has come to Isak, and finally he realizes: „at hun var kommet *ens Aerend"*; Worster has her come on business: „she'd come for *that business* and no other". (10—14.) „ens Aerend" according to Brynildsenm means „on purpose".[2] And so Inger had come „on purpose" to stay, not for „that business."

Worster uses „business" again, for Norwegian that is much simpler than a matter of business, in the following: Geissler says Isak will have to pay one hundred „Daler" for Sellanraa. One hundred „Daler" should seem an enormous sum of money to Isak, but perhaps he had no objection to a high appraisal of his land, says Hamsun, and: „derfor *sa han ikke mere"*; Worster says: „he made *no further business* about it". (44—63.) Hamsun's statement that Isak, „therefore said no more" becomes a „business" matter with Worster.

Another example of the English meaning more than the corresponding Norwegian is the following: A Lapp comes by, and he and Eleseus, according to Hamsun: *„kommer godt overens"*; Wor-

1) Englische Wortkunde, S. 114. Philipp Aronstein.
2) Brynildsen: Norsk Engelsk Ordbog.

ster: „The two *make friends* at once". (40—57.) In Norwegian they *get along well*, in English they *„make friends"*. In the German translation they: *„kommen gut mit einander aus"*. (37.) The English uses the word „friend" more freely than the Norwegian and the German. For the Norwegian „Bekjendt" and the German „Bekannter" the English says, „a friend", and „a friend of mine" is often what the Norwegian would call „en Bekjendt" and the German „ein Bekannter".

Other examples of the English meaning more than the Norwegian are: After the arrival of the first child at Sellanraa, Hamsun says: „. . . . . gjör Isak *Avstikkere* Hjem"; Worster says: „Isak *must find a pretext* now and then to slip off home". (24—35.) Hamsun's version is the portrayal of the natural unpremeditated instincts of a father running home to see his first child; Worster's is a more complex situation, involving more emotions, *the finding of a pretext.*

Brede explains he is going back to town to live, where he is appreciated: „Egentlig burte han Brede *hentes til bake til Bygden med* Hest!": Worster: „he, Brede, ought to be fetched back to the village in *in triumph!*" (224—155.) Hamsun feels Brede should be fetched back to the village with a horse, that would be a triumph for Brede, to be sure, but Worster's translation is the result of the act, rather than the act itself.

Hamsun says of Inger rearing her children: „hun lärte dem op i alt, *brakte dem fremover*"; Worster says, she: „taught them everything, *educated them*". (113—165.) That Inger, as Hamsun says, taught her children, is feasible, but to educate them, would be more than Inger was capable of doing.

Natural phenomenon and human emotions are expressed in „Pan" (Hamsun) in a language which the English can not equal in simplicity. For the time of day called „dusk", Hamsun can say: „Det *skumrer"*; Worster: „It *was getting late"*. (159—171.) And: „Det *hälder* med Dagen"; „It *was getting late* now". (15—14.)

And the wealth of meaning of the next sentence can not be reproduced in such simple language as Hamsun's in English: „Nu *var Kvelden inde"*; „It *was evening now"*. (15—15.)

Much simpler is Hamsun's expression as voiced by Glahn: „Jeg *blev glad i* hende"; Worster's: „I *was drawn* to her". (43—47.)

The Norwegian expresses human emotions in terms of „natural" words, words that are used to express *natural* phenomenon, as: „En nervös Gläde *rislet* gjenem mig"; Worster: „A nervous joy *thrilled* me". (154—166.) „At risle" is to rustle as aspen leaves rustle, a word expressing nature; „to thrill" is a word of civilization.

Hamsun uses the word often, Another example is: „Det *rislet* noget gyldent gjenem mig"; „Something golden *thrilling* me through". (95—102.)

Hamsun uses another such nature word in the following expression: „En isnede Rädsel *träkker* gjenem mig"; Worster brings again the more complex version: „An icy horror *thrills* me". (161—174.) „Träkke" means to draw or pull, a simple *natural* process. The German translation reproduces the Norwegian: „Eine eisige Furcht *durchzieht* mich". (154.)

Similar in nature is the following „icy" expression: Glahn says to Edvarda: „det *isner mig* nedover Ryggen bare jeg kommer ind til dig"; „I *feel icy cold* the moment I come to you". (47—51.) „Isne" comes from „Is" (ice); literal meaning: „It ices me . . . ."

Not only is the simplicity of the Norwegian lost in the following examples, but the out-of-placeness of the English is to be noticed immediately. Inger brings home a cow. Isak admires the cow very much, and talks to it: „Nu tiltaler han jo ikke Kua saa at det gaar over til *vämmelig Smiger*"; Says Worster: „Now it must not be thought that he talks to Cow in any *obsequious flattery*". (17—24.) Hamsun says Isak doesn't talk to the cow so that it becomes any „vämmelig Smiger", which is the sort of flattery that makes one sick; that being the sort of flattery one might expect from Isak, were there any. „Obsequious" flattery, Isak would not be capable of, it does not belong to Isak's sphere, and that is an important thing, from a stylistical point of view.

From a stylistical point of view, the writer should always keep in mind the nature of his subject, and should seek to find the expression suitable to this subject. Prof. Deutschbein says of this phase of „Stilistik": „Immer wieder wird es darauf ankommen, daß das Angemessene im Ausdruck getroffen wird. Bei allen den genannten Stilarten handelt es sich meist um eine zweifache Angemessenheit: der Gegenstand (Objekt), den der Journalist, Redner, Dichter behandelt, hat öfters einen bestimmten immanenten Charakter . . . . in solchen Fällen muß der Stil dem Objekt angemessen sein." (Ne. Stilistik p. 13.)

And „obsequious" can never be Isak „angemessen", and that brings another matter to the fore: the reason *why* this word is unsuitable to Isak, and the reason is that which Prof. Deutschbein determines the „Gefühlswert" of a word.

Prof. Deutschbein refers to the „Gefühlswert" of words in speaking of the richness of the English language in the so-called synonyms. Because of this „God's plenty" to choose from in words of similar and like meaning, there is a great difficulty in choosing of the „angemessenen Ausdruck", and words have to be differentiated very carefully, and says Prof. Deutschbein: „Diese Differenziernug kann nach der Bedeutung der Wörter aber ebensogut nach ihrem *Gefühlswert* erfolgen. . . . Die Wörter haben

eben nicht nur einen Vorstellungs- und Begriffsinhalt, sondern auch eine eigentümliche Stilfärbung, die den spezifischen Gehalt des Wortes ausmacht." (Ne. Stilistik p. 53.)

Prof. Deutschbein explains further „nach stilistischen Gesichtspunkten", the „Gefühlswert" of various words, words that are „colourless", words of „emotional colour", words that are „trivial", and many other sorts of words.

A word like „obsequious", it can be seen, does not have the „Gefühlswert" of a Sellanraa word. Here only the simplest are suitable. „Obsequious", is a bit hard to place, it must belong to a „connoisseur" of words.

Another word out-of-place is the word Worster uses in describing Brede's home. Hamsun says of Brede's going home one evening: „Og Brede stanset heller ikke länge . . . . og gik uten farvel tilbake til sit *Rede*"; Worster says: „And B. did not stay long . . but . . went down to his own *menage,* without saying good-bye." (152—219.) A home could hardly be simpler than a „Rede" (nest), and this word is in keeping with Sellanraa conditions; „menage" is a word of a different atmosphere, and is here out-of-place.

A similar word occurs in the next example. Hamsun says after Eleseus has bought Storborg that he doesn't get on so well, and: „han maa ha *Tilskud* hjemmefra"; Worster: „he must get *subsidies* from home". (369—299.) Of interest is the German translation of this word: „er braucht *Zuschuß* von zu Hause". (S. d. E. 370.) „Tilskud" and „Zuschuß" are such simple words, suitable to the simple surroundings of „Markens Gröde"; „subsidies" is used, usually, in speaking of public money, and is defined as such in most dictionaries. The Universal Dictionary does give „help" and „support", defining as follows:

subsidy: fr. Lat. subsidium, ‚reserve troops; support, help'.

1. Grant of public money to support or assist private industry or enterprise.
2. (hist.) Grant of money by Parliament to Sovereign for State needs." (The Eng. Universal Dict.)

As can be seen from this definition, this word is hardly suited to Sellanraa, but there is also another phase of the word to be considered.

In seeking „den angemessenen Ausdruck dem Gegenstand entsprechend", the origin of the word must be taken into consideration. As is well known the English language is „ihrem Ursprung nach eine germanische Kolonialsprache. Sie hat den mütterlichen Boden, auf dem sie erwachsen war, verlassen"[1], and being an island country, England was ravaged and reigned by many peoples.

1) Englische Stilistik, p. 14. Ph. Aronstein.

From the Scandinavians, and the French Roman invasions, England, with her unusual power of absorption, absorbed words, which today are „English".

But in nature the French-Roman words are different from the Scandinavian and the Germanic. Aronstein says: „Im allgemeinen können wir wohl Münch zustimmen, welcher meint . . . . *das germanische Element vertrete den Naturstrom, die volkstümliche Strömung, das romanische den Kulturstrom.*" (Do. p. 18.) And further explains Aronstein: „Es ist vielfach so, daß eine doppelte Garnitur von Bezeichnungen vorhanden ist, eine einfachere und eine vornehmere, sozusagen eine werktägliche und eine für den Sonntag. Das germanische Wort . . . . dient dem ersten Zweck, das romanische und besonders das gelehrt-literarisch-lateinische dem zweiten." (Do. p. 19.)

From this can be seen that the Germanic word is the best choice for the expressing of such simple life as the Sellanraa life, and that „subsidy" ist not here a good word.

And while speaking of the out-of-placeness of Latin and French words in G. O. T. S., an example of Worster's use of „raw" Latin comes to the fore. It occurs in the court-room scene, in speaking of the age-old axiom: „An eye for an eye, and a tooth for a tooth", Hamsun says: „det er *Hävnlären* fra det gamle Testamente"; Worster calls it: „the *‚lex talionis'* of the Old Testament". (314—154.) *Hävnlären,* the old teaching og Revenge of the Old Testament, has gotten here a „Sonntag Garnitur", So that it is hardly to be recognized, and doesn't belong so „dressed up" to Sellanraa.

Another similar example occurs in the gageing of the cost of mining at Sellanraa. Hamsun says: „det blev *nästen ingen* Transport"; Worster says: „. . . . reduces the transport almost to *nil*". (331—178.)

A last example of Norwegian simplicity of language versus Worster's English, is in the description of Isak's digging out of stones. Hamsun says of Isak's efforts: „han fik ikke ordentlig *Tak* paa den"; Worster says: „there was no getting *a purchase* on it". (335—183.) Hamsun says very simply, that Isak could get no proper *hold* on the stone. The German translation says the same: „er konnte ihn nirgends richtig anpacken". (336.) But Worster becomes so professional that the layman is puzzled, as he might be, also, with the following from „Pan": „Jeg synes at nogen av dem er som *flyvende* Stedmorsblomster „Some of them look like pansies *on the wing*". (50—54.)

II. Verbosity in Translations.

A tendency toward verbosity is to be noticed in the translations, where Hamsun uses one word, Worster often uses several. Particularly is this true in Worster's encounter with Norwegian *compound words,* in which the language is unusually rich; nouns, adjectives, adverbs, and verbs being often made up of two or more separate words.

That Worster's translations of Norwegian compounds are frequently verbose, may be due to the fact that the English doesn't combine words so profusely as the other Germanic languages. Aronstein says of the English in this respect: „Auch die Kraft der Zusammensetzung, die dem Germanischen besonders eignet, hat das Englische verloren." (Eng. Stil. 16.)

That the English doesn't translate Norwegian compounds readily, can be seen from the following examples taken from G. O. T. S., which, by the way, is the chief offender in verbose translations. The first group is a noun group, that being heavily „verbosed", and the first part of the group is made up compounds which have a *verb element.*

Hamsun says Eleseus contracted debts in the city, because he was the son of the Margrave of Sellanraa, and had to „keep up appearances". For example: „ved selve sit *Gjenkomstgilde* lot han träkke op halvt Dusin Øl."; Worster says: „at *a festive evening held to celebrate his return to town . . .*" (259—73.) *Gjenkomstgilde:* is a combination of „*Gjenkomst*" (return) and „*Gilde*" (feast). *Gjenkomst:* is a combination of „igjen" (adv. again) and „Komst" (from verb „to come", komme). In Gjenkomstgilde, the Norwegian combines three words, for which Worster uses ten. Interesting is the German translation: „bei seiner *Ankunftsfest* . . ." (259.)

Similar verbose translations are: Hamsun speaks of Brede's unsuccessful life, and says: „nu vilde han prøve *Jordbruk*"; Worster says: „So now he was trying a new *venture on the soil*". (80—117.) *Jordbruk:* is a combination of the noun „Jord" (earth) and the verb „bruke" (improve, till, work). The German translation has a compound noun to meet the situation: „jetzt wollte er es mit *Landwirtschaft* versuchen". (78.)

Oline tells Isak what she thinks of Inger, saying: „Det var ikke alle som kunde ha *Haandlag* til at dräpe Börn". Worster says: „No, 'twasn't' everyone was *so quick and handy* at getting rid of the young they bore-". (79—116.) *Haandlag:* from the noun

„Haand“ (hand), verb „lägge“, (lay, place or put) consequently the meaning, capable of doing something with the hands, („quick and handy“).

Hamsun tells of Isak's building, he makes so much noise hammering. Inger comes out and asks him to try not to make so much noise, the little ones can't sleep, etc. Isak says he'll soon have the worst part of the work finished, she must be a little patient, soon it will be: „bare *Dukkevärk*“: Worster says it will be; „as gentle as *building a doll's house*“. (37—53.) *Dukkevärk:* comes from „Dukke“ (doll) and „Värk“ (work). The German has here, also, a compound: „das ist das reine *Kinderspiel*“. (34.)

Hamsun says of Isak: „Nu er jo Isak en *Rydningsmand*“; Worster: „Isak is a man *at work on a clearing in the forest.*“ (234—162.) *Rydningsmand:* comes from „Rydning“ (clearing) and „Mand“ (man); „Rydning comes from the verb, „rydde“ (put things in order or to rights, to tidy up).

A Norwegian compound made up of *nouns,* is the following example: Hamsun says when Eleseus goes back to town: „maatte han ha sig en Stok og ikke et *Paraplyskaft*“; Worster: „he had to get a proper walking-stick and not *the remains of an umbrella.*“ (259—173.) *Paraplyskaft:* is made up of the nouns, „Paraply“ (umbrella) and „Skaft“ (shaft or handle). The German has again an equivalent to the Norwegian: „der alte *Regenschirmstock* tat es nicht mehr“. (259.)

As examples of verbose translations for compound *adjectives* and *adverbs,* are the following: Geissler tells of seeing Inger in Trondhjem, and says: „hun har faat en stor og *velskapt* Pike“; Worster: „she's had a girl child, born while there. A *fine little one*“. (75—109.) *velskapt:* is a combination of adv. „vel“ (well), and „skapt“, from the verb „skape“ (create): well-created, or normal.

Sivert stayed at home to go with Geissler into the mountains, but Geissler seemed to have forgotten, and says Hamsun: „En *faanyttig* Omsorg“; Worster: (it being Isak's idea that S. should stay home). „But Isak *might have saved himself the trouble.*“ (281—104.) *faanytig:* is a combination of adv. „faa“ (few), and „nyttig“ (useful); of little use or need.

Isak thinks out a method of giving his animals water when he is away, and: „Manden var *selvhjulpen*“; Worster: „The man *had none to help him but himself.*“ (9—12.) *selvhjulpen:* „selv“ (self), „hjulpen“ from verb „hjälpe“ (to help); self-helped, „self-made“.

And of this scheme of giving the animals water, Hamsun says: „det gik godt til *senhöstes*“; Worster: „It served his need til *late in the autumn.*“ (9—12.) *senhöstes:* is made up of the adv. „sen“ (late), and „höstes“ from „Höst“ (autumn); late in the autumn.

Examples of compound *verbs* verbosely translated are the following: Eleseus is staying with his uncle who is ill, and getting nervous: „han fik endelig fat i Morn og *budsendte* Sivert"; Worster says: „E . . . . found his mother, *and begged her to tell S. to come.*" (124—181.) *budsendte:* is made up of „Bud" (message) and „sendte", from verb „sende" (send); send a message.

Axel has been released from all blame in connection with the death of Barbro's child, and: „han var ialfald bli *utfriet* av en tung og uhyggelig Affäre med et *Barnelik*"; says Worster: „he *had got out of it in the end-* got out of a very awkward business in connection with *the body of a child* found buried on his land." (328—173.) *utfriet:* is made up of „ut" (adv. out), and „friet" from verb „fri" (to free); made free, got out of. In this sentence occurs another compound, „Barnelik", which is a combination of two nouns, „Barn", (child) and „Lik" (corpse); body of a child.

Verbosity due to prefixes and suffixes, are the following: When Inger brought home the new cow, Hamsun says: „De saa Kua over *uendelig* nöie"; Worster: „They looked *and looked the cow all over carefully, in every part.*" (16—23.) *uendelig:* u- (non); Ende (end); lig (like); without an end like; as if there were no end to the looking.

When the baby cries, Isak is more concerned than he likes to admit, and Hamsun says of him: „Isak . . . kunde ikke höre *udeltakende* paa Skriket"; Worster: „But when it cried, *well, it was only human nature to feel a little something for a cry like that.*" (23—31.) *udeltakende:* u- (non); Del (part); takende (pret. part. verb to take); without taking part.

Because the authorities had no proper place to keep Inger after she had been adjudged „guilty", she was allowed to remain at home, and: „Følgen blev *uberegnelig*"; Worster says: „The consequence was *something they could not have foreseen.*" (75—111.) *uberegelig:* u-; beregne (to reckon); lig (like): not to be reckoned with.

Some every-day idiomatic expressions are translated verbosely, as, Isak says when brings home the cow: „men *formeget* er *formeget*"; Worster: „No, it *was too much,* and *that was the only word for it.*"

Isak is very much interested in what is going on in the house, instead of working he stays on, finally, however, he says: „Nei jeg som sitter her!"; Worster says: „H'm", says he at last. . . . „This wont do. Can't sit here idling today . . . ." (17—25.)

Inger says Isak mustn't work so hard, for: „du sliter Hilsen av dig"; Worster: „‚I can't see there's any living sense in your working yourself to death the way you do.'" (21—31.)

Isak meets Geissler after not having seen him for a long

time, and Geissler is not looking his best, says Hamsun: „Han syntes Synd i ham"; Worster: „He felt a sort of pity for G. at the moment." (214—148.)

Eleseus gives Brede's daughter a tip, and says: „Forsmaa ikke!"; Worster's translation is: „Don't be too proud to take it" (188—272.)

A few examples of verbosity due to translations „Gefühlswert nach", are: Isak wants to buy Inger a ring, and says: „Jeg er blit saa *hoffärdig* at jeg vil gi Konen min en Fingerring"; Worster: „Ay, I've grown *that high and mighty* now.... (122—178.)

Speaking of a change that had taken place in Inger, Hamsun says: „Nu var hun blit saa anderledes, saa *faaordet* igjen"; Worster says: „but then she had changed- *there was no getting a word out* of her now." (155—224.)

Hamsun calls the engineer: „Den *pragtfulde* Ingeniören"; Worster says: „Oh, *a grand fellow* was the engineer!" (271—90.)

Hamsun says of Inger: „Hun laget sig visst til med Barn igjen, hun var saa *frodig*"; Worster: „By all signs and tokens, making ready for another turn; she was *not what you'd call niggardly at bearing.*" (39—55.)

Miscellaneous examples of verbosity, are the following: Inger says she and Isak must be married before the child is christened: „saa at Barnet kan bli *ägte*": (31—45.) „so the child *could be christened as of a wedded pair.*"

In describing the „christening" of Sellanraa by Geissler, Hamsun says: „Han *fandt det vel paa*"; Worster: „He *must have invented it out of his own head.*" (44—64.)

Oline finds it strange that Isak must pay for Sellanraa, and asks: „Hvem *misundte dig?*"; Worster: „There's none as I can *see would take it from you.*" (55—79.)

Later she says of the „wealth" at „Sallanraa": „Det er som jeg sier: *du grunder ut alt i Hodet*"; „‚Ay', tis as I say, not a thing as could be *but you have it all there in your head.*" (65—81.)

Hamsun says of Geissler: „Han var en *Vims*"; Worster says: „*Here, there, everywhere* he was." (97—141.) Similarly vebose is the description of Eleseus. Hamsun says „han var en *Sprät*"; Worster: „*a lordly young spark* he was". (256—69.)

Inger has „indulged" in buying a pound of coffee. She says Isak can have some coffee, but not that evening, for it isn't roasted yet. Isak answers: „Du *skal ikke vör*"; Worster: „‚Tis *more than's needed this evening and all*'." (109—159.)

When Inger has company from the village, they tell her all the gossip; and with true Norwegian hospitality; Hamsun says: „til Gjendjäld *blev* de *trakteret*"; Worster „what was more natural than that Inger *should give them a cup of coffee.*" (120—175.)

III. Ambiguous and Awkward Translations.

Now and then occur some curiously awkward and ambiguous translations, which on examination, reveal themselves due to difficulties encountered in the translation of adjectives and adverbs, and verbs. So common is this difficulty that the whole of the ambiguous and awkward translations can be divided into two groups:

1. Ambiguous and awkward translations due to ambiguous and awkward translations of adjectives, and adverbs; and
2. Ambiguous and awkward translations due to awkward and ambiguous translations of verbs.

A third, very small, and three-fold group, might be added, a group consisting of awkward and ambiguous translations due to the difficulty of translating of nouns; expressions of time; and the difficulty encountered in the translation of an ejaculatory word used by Hamsun: „Se".

The first group listed above can be divided into compound and simple adverbs and adjectives. Compound words present difficulty always for Worster, and the *compound adverbs* and *adjectives* seem to be particularly difficult. A few out-standing ones, are the following: Hamsun says of the new cow that Inger brought, that Isak and she: „saa Kua over *uendelig* nöie . . .; röd og hvit, *letforet*"; Worster: „They looked and looked . . . where it was red and white *and how it stood.*" (16—20.) *letforet:* is a combination of the adv. „let" (lightly) and „foret" comes from the verb „fore" (to feed); lightlyfed. *uendelig:* is treated in the chapter on verbosity. (p. 11.)[1]

Barbro continues not to put in appearance, and Axel goes looking for her. Hamsun says: „Han finder hende godt *avsides*"; Worster says: „He comes on her *a long way off.*" (227—27.) *avsides:* is made up of „av" (off), and „sides" from „Side", (side); off-side. The meaning is here, he (Axel) found her a good way from the usual road, or path.

Sivert and Aronsen go „a peddling", with Eleseus: „Hver Kveld möttes Gutterne paa avtalt Sted . . . . og laante *utsolgte* Artikler av hverandre"; Worster says: „the three young salesmen

1) See page 9.

met at an appointed place . . . . each borrowing from another anything he'd sold out of." (384—250.) *utsolgte:* is made up of „ut" (out), and „solgte" from verb „selge" (to sell) (solgte is past tense); sold out.

The next few examples are awkwardly translated. Hamsun says Inger teaches the children what she can, so: „de vilde saaledes ikke komme *uforberedte* til Skolen"; Worster: „they would not be altogether *behindhand* when the time came . . . (113—165.) *uforberedte:* is made up of „u" (non), „forberedte", from the verb „forberede" (improve, or prepare); unimproved. *behindhand* is defined: „In arrear (with payments etc); out of date, behind time, ill-provided (with)." (C. O. D.).

Hamsun says of Geissler: „Han er röd i Ansigtet, *blomstremde*; Worster: „His face is red, and *flourishing*". (377—241.) *blomstrende:* is pres. part. of verb „at blomstre" (to blossom, or bloom). *flourish* is defined: „Grow vigorously; thrive, prosper, be successful; be in one's prime; spend one's life, be active.... show ostentatiously; wave (weapon) about; throw (limbs) about.." (C. O. D.).

The result of Worster's avoidance of the Norwegian word, „tyk" (pregnant), is some awkward translations, as can be seen by the following examples: Hamsun says of Inger: „hun var blit *tyk* igjen"; Worster says: „Inger was *heavy* again". (239—166.) The English word „heavy" is in Norwegian „tung", and when Hamsun uses this word, saying: „hun (Inger) hadde väret tung og religiös i hele Vinter"; Worster must use the same word he used for „tyk" and says: „she had been *heavy* and religious all this winter". (333—180.) Hamsun uses „tung" as meaning, ponderous, oppressed.

And in speaking of „religious", the following example is interesting: Hamsun says of Inger: „men da hun blev *vakt* og *religiös* . . ."; Worster says: „But when she was *converted* and *got religion* . . ." (167—240.) „Got religion" is expressive American slang, applicable to one who sudenly and forcefully „gets religion", one who become fanatic on the subject of religion. This is, however, not the case with Inger, as told by Hamsun. He says she became „väkt" and „religiös". „At väkke" means to awaken or arouse; in a regilious sense, one might say, perhaps, to awaken someone to the glory of God, *a preliminary act to „to convert"*, the word used by Worster. For the Norwegian „at väkke" the English has no direct *verb* eqivalent, The elements of „at väkke" are to be found in the noun „revival", of which there is no verb form.

The German translation has retained the verb form „at väkke": „aber als sie *erweckt* und fromm geworden war . . ." (166.) The verb *erwecken* is defined: „to rouse, awaken; to stir up . . ." (Cassell's German English Dictionary.) The noun form, „Er-

weckung", is defined: „awakening, rousing, *revival* (religious)." (Do.) „To convert" is in Norwegian „at omvende", the German „zu bekehren".

A few awkward translations result from the translation of the „Maate og Gradsadverb" „litt". Hamsun says of Eleseus: „han var ikke ond, men *litt* skjämt"; Worster: „he was not bad, but *something* blemished". (296—206.) And in speaking of Isak and his glasses, Hamsun says: „Jeg har ikke Brillerne med, . . . sier Farn *litt* spakere"; Worster: „‚I've left my glasses behind', . . . says his father, *something* meekly." (302—210.) *litt:* is defined „moment; while". (N. E. O.), but in common usage means „a little", as the German „ein bißchen".

Ambiguity and awkwardness because of ambiguous and awkward translations of *verbs,* are the following: Isak accuses Oline of stealing a sheep. Oline scolds, but says Isak has given her enough so that: „Men det skal jeg si paa din Bak at det har jeg ikke hat *fornöden* i alle disse Aar"; Worster says: „‚But I'll say that, anyway, I've never *needed* so much all these years." (93—134.) *fornöden:* „prerequsite, ... *necessary,* if need be, if needs were, in case of necessity . . . ." (N. E. O.) Hamsun says O. has not found it *necessary* to steal, that meaning is doubtful in Worster's translation.

The Norwegian verb, „at hete efter" is curiously translated Hamsun says of Sivert: „en Söstersön som *heter efter ham* . . . ."; Worster: „a nephew *called up* as his namesake . . . ." (133—193.)

And Old Sivert, for whom Sivert is named, says to young Sivert: „Du flirer til en dödende Mand og du *heter efter mig!*"; Worster: „‚Laugh at a dying . . . . *and called after me and all!*" " (173—250.) The English expression for „at hete after" is *to name after.*

Other odd verb translations are: Hamsun says of Inger that she repents her rash infatuation for the road-worker, and: „En Nat *reiste hun sig* paa Albuen og sa til Manden . . . ."; Worster: „One night she *lifted up on her elbow* and said . . . ." (291—125.) And of Isak as he is breaking stones, the following occurs: „han *reiste sig* i hele sin Höide . . . ."; „he *lifted up on his toes* each time to give the sledge a better swing". (249—169.) „At reise sig" means to raise oneself up.

Of Brede's dismissal, Hamsun says: „men det er han Brede som *er blit opsagt*"; Worster: „'Tis not so much that way of it, but Brede *that's been turned off.*" (219—16.) „At bli opsagt" means to be dismissed.

Barbro takes part it a conversation with the Sellanraa people, and Hamsun says: „hun sa noget som viste at hun ogsaa *räsonerte*"; „And then she said something which showed that she *was reasoned* after her fashion." (240—45.) „At räsonere" means

to think a thing out. Worster should have used the auxiliary verb „have".

Hamsun tells of the „symptoms" of spring; the potatoes must be got in, the corn sowed, and: „Storfäet *blir sluppet* paa *Jordet*"; Worster says: „The horn cattle *let loose over the ground.*" (288—116.) „at slippe" is to release. In this case it is the first time in spring the animals are released from the barns where they have been cared for all winter, and taken to pasture. („Jordet" means pasture.)

Hamsun compares the people living in town and those living in the country. Of the latter's nerves, he says: „deres Närver er uslitte og gjör ikke det de ikke skal"; Worster depicts a queer picture of nerves: „they are . . . . their nerves unworn, and not flying out where they should not." (291—119.)

A Norwegian verbal construction expressing futurity, has this translation: (See also p. 11, this thesis.) Hamsun describes the dancing at Sellanraa, and says of Inger: „og hun *kom til at danse* noksaa meget"; Worster: „and she danced not a little *in the end*" (125—182.) And, Geissler says he'll help Axel and Barbro: „for *at faa* dere begge fri"; Worster: „so as to get you both off *in the end*". (317—157.)

Ambiguously and awkwardly translated nouns, are the following: When the mine was opened at Sellanraa, Hamsun says: „det blev stor *Virksomhet*"; Worster: „there was *plenty doing* about the place". (262—87.) „Virksomhet" means activity.

Axel hears music from his hut, and Hamsun says: „det var saa at han rörtes av det . . . . nogen sat og sang paa hans *Nybygg*"; „Axel was touched by it all . . . . that someone really sat there singing on his poor *half-baked farm.*" (226—157.) „Nybygg" is settlement.

Of Inger's age getting „riper", Hamsun says: „Inger hadde ikke länger *Glöd* at tuske bort"; Worster says: „Inger was no longer *full of heat* that must out." (361—219.) Worster's translation can be used only in reference to animals in English, not to a human being *heat:* is defined „. . . . sexual excitement of animals during breeding season (on, in, at, h., of females)." (C.O.D.)

Expressions of time seem difficult for Worster to translate into English. A few expressions of time, with their awkward translations, are as follows: Isak has brought home a reaper and everyone is fascinated, especially the women, they stand and look and look, and: „*Langt om länge* gaar Kvindfolkene Hjem"; „And *at long last,* the women folk go home." (303—211.)

Geissler is looking badly, and the Sellanraa people think he'll not be coming back, but says Hamsun: „han döde ikke *paa länge,* han kom igjen til S."; Worster says: „he came to S. after, and it was *long years* before he died". (266—184.)

Of Isak's persistency in digging stones, Hamsun says: „Han grov *en god Stund . . .*"; Worster: „He dug away now for *a steady while.*" (335—183.)

And for the translation of the adverb of time, „endda" (yet), this appears: „han har ikke faat gjort stort dernede *endda*"; „'tis but little he's got done there *yet awhile.*" (291—120.)

Hamsun uses an ejaculatory word, „Se" ocassionally, which results in some awkward translations for Worster. Hamsun uses it in descriptions, as in this example: He says Eleseus behaves himself better than one could expect of him, for example: „*Se,* nu hadde han enddog rökt op den siste Tobakken han hadde med fra Byen . . ."; Worster says: „And, *look you,* he had by now . ." (203—292.)

And in speaking of the new mill Isak had built, Hamsun says: „*Se,* det var intet Vidunder . . ."; Worster: „And, *look you,* 'twas no marvel . . ." (123—180.)

Hamsun's „Se" is in no way an appeal to the reader. It is used only as an ejaculatory word, which can be heard so used in conversation in Norway, every day. The lay-man uses it, and it occurs so in literature. The, perhaps most often quoted Ibsen passage, begins with this word: „Se, det fik Fanden . . ."

Worster's translation is an odd one. It is not a command, for when Hamsun uses „Se" in a command, as he does in the following instance, Worster translates exactly as above: Eleseus wants some money from his mother, and she answers: „*Se her,* dette er Resten av Pengerne"; Worster translates: „'*Look you here.* Here's all that's left of the money.'" (231—370.) This translation of Worster's is annoying, it distracts the readers attention. It is also such an awkward and discordant translation.

IV. Illiterate Translations.

In „Growth Of The Soil" occur some curiously illiterate translations. Perhaps, Worster made use of this manner of speech to lend color to his portrayal of Norwegian peasant life.

Peasants, everywhere, are apt to use colloquial forms of speech. This is also true in Norway, but the Norwegian language, within itself, provides for this situation, as few others. The language is divided into two parts: Riksmaal and Landsmaal. Riksmaal, or Standard Norwegian, is the common written language and the language usually spoken in the cities. Landsmaal is a fusion of dialects, and, as the name implies, is the language of those living on the land. Had Hamsun used Landsmaalet for his people in „Markens Gröde", then might Worster's translations be a bit justifiable; although Landsmaalet is in no way illiterate. There is, as a matter of fact, very little illiteracy in Norway.

Hamsun calls the age described in „Markens Gröde", „Träskeens Tidsalder", and Landsmaalet he calls, „Träskomaal". It might be thought appropriate to use this primitive language to picture the primitive life at Sellanraa, but Hamsun doesn't make use of Maalet in the story. The Norwegian that his characters speak is a good every-day language. It is colloquial in some expressions, but grammatically correct. It is also colloquial in its use of the pronoun „Dokker", and in its syntax.

Worster's use of illiterate English gives the reader a wrong picture of Norwegian country life. Some of the following speeches taken from „Growth Of The Soil" are better portrayals of the middle-western American farmer than of Isak of Sellanraa and Oline Sladderkjärring. The conclusion might be reached that Worster did not quite „know his Norwegian".

The following are examples of illiterate translations in Markens Gröde (G. O. T. S.):

„Vi laa en Stund paa Fjäldet inat."; „*We lay* up in the hills a bit last night." (16—23.)

„Her kommer du med en hel Ku tilgaars"; „‚*Here's you come bringing* a whole cow to the farm'." (18—25.) „Hvad skal du der?": „‚*What you want* in the village?' " (19—26.)

„Men saa storveies some her hos Dokker er det ingen Steder hos os, det väre evigt langt fra."; „‚But we've nothing *our parts* that's any way like this place of yours to compare, and that's the solemn truth'." (56—80.)

„Hun kommer Hjem og har lärt alt.“: „‚She'll be coming home, and learned everything of sorts‘.“ (91—132.)

„. . . . saa skal hun *läre* dokker mange Ting.“; „‚. . . . and she'll *learn* you many things‘.“ (103—149.)

The use of the word „learn“ for „teach“ is common vulgar American. Mencken says in his American Language: „His (the unliterate American) misuse of „to learn“ for „to teach“ is common to most of the English dialects.“ [1] The Norwegian uses „at läre“ for both „to learn“ and „to teach“, so there is no reason for Worster's incorrect translation, except to lend „colour“, which is false.

Other iliterate translations are:

„Jeg har faat den Tanken at fare med Hest og Kjärre idag“; „‚*I've took* into my head to go down with horse and cart today‘.“ (103—149.)

„Ja det er Bygarn“; „‚*Tis wool was bought* in the town‘.“ (109—159.)

„Var du som jeg saa solgte du Stolperne, Isak“; „‚*If I was* you Isak, I'd sell *them* poles‘.“ (116—169.) This last example is also an excellent example of vulgar American, instead of „Sellanraa“ language, as used by Hamsun.

Of the vulgar American usage of „If I was you“, Mencken says: „All signs of the subjunctive, indeed, seem to be disappearing from vulgar American. One never hears „if I were you“, but always „if I was you“. (Do. 295.) And of the use of „them“ as a demonstrative in vulgar American, Mencken says: „Let us now glance at the demonstrative and relative pronouns. Of the former there are but two in English „this“ and „those“, with their plural forme, „these“ and „those“. To them, American adds a third, „them“. (Do. 302.)

Dr. Krapp in volume 11 of his books on the American language calls attention, also, to the use of „them“ in vulgar American. He says: „. . . . the full form „them“ was left for spicialized uses, that is, it became the accepted form in the more emphatic position before the word with which it made a close syntactical combination. In this use the word became a strong demonstrative, used as an adjective, as in „them boys“.[2]

Other examples of vulgar American are: Axel asks Barbro: „har du väret i Vandet?“; „‚you *been* in the water‘?“ (227—28.)

And Barbro asks Sivert: „har du snakket med ham om det?“; „‚You *spoken* to him about it‘?“ (343—193.)

The use of the perfect participle for the preterite or perfect tense is common American vulgar. Mencken says of its use: „The misuse of the perfect participle for the preterite now almost the invariable rule in vulgar American . . . .“ (Do. 220.)

1) The American Language, p. 289: „The Common Speech“ H. L. Mencken.
2) The English Language in America, p. 263. G. P. Krapp.

Other examples of illiterate English are:

„Ja du tänker ikke at si det ifra dig?"; „‚*You thinking* of giving it up, may be'?" (136—198.)

„ja Godnat, sa han og gik"; „‚Good-night *to ye*'." (127—184.)

„Han Aksel har villet bedt dig mange Ganger"; „‚Axel, he's been going to ask you *many a times* before'." (225—23.)

„Jeg hörte inat noget som ropte"; „‚I heard *a someone* calling last night'." (252—62.)

„Hvad du skal ned i Bygden nu igjen og rände Stövlerne i Filler?"; „‚*What you want* to go *down village* for now'?" (252—62.)

„Du fortryder vel ikke paa at jeg ser indom dig og ho Barbro?"; „‚You'll not mind me looking in to see how you and *Barbro's* getting on'?" (220—17.)

The last sentence is an excellent example of vulgar American, illustrating the oft-occuring offence of the use of a singular verb with a plural subject. The most oft-occuring offence is the use of a singular verb with „you" (permitted as „good English" in America in the 18 C.) „Was you there?", with many variations, may be heard anywhere in the States where there is a collection of „the people".

Of the common usage of a singular verb with a plural subject in vulgar American, Mencken quotes Dr. Burton: (Dr. Burton calls the English language „a grammarless tongue, and in crediting America for her help in making it „grammarless" he makes the following statement). „The pundit, the pedant, and the professor who are fain to stem the turbid tide of popular vernacular may suffer pain; but they can have little influence on the situation. . . . . Artificial book-speech is struggled for in the recitation halls; then forth issue the vital young, and just beyond the door real talk is heard once more; the words and sentences that come hot from the heart, eagerly from emotional reactions, spontaneously representing the feelings rather than a state of mind supposed to be proper. To see a pupil who on trial solemnly declares that two nouns call for a plural verb, hasten out into happy sunshine and immediately begin to do what the race always has done including truly idiomatic writers-namely, *use a singular verb on all such occasions*, . . ." (T. Am. L. p. 23.)

And that such a sentence as the above is more descriptive of mid-western American farm life than of life at Sellanraa, can be seen in that such a sentence is grammatically impossible in Norwegian because the Norwegian uses the same verb form for the singular and plural. Lökke says in his Norwegian grammar: „Ved verbet er at merke tid og maate, samt aktiv og passiv form. . . . I vort sprok har verbet särskilte böiningsformer bare for nutid (presens) og fortid (imperfektum). . . . I begge tider har verbet *ens form i entall og flertall:* jeg leser — vi leser."[1]

1) Norsk Grammatikk, Side, 31 Jakob Lökke

V. „Understatement" in Translations.

„In der englischen Sprache kommt die Neigung des englischen Volkscharakters zum Ausdruck, Gefühle und Werturteile absichtlich zu unterdrücken, mindestens aber alle emotionalen Aeußerungen abzuschwächen, abzutönen und mildern."[1]

This statement is taken from the chapter explaining the sociological foundations for Prof. Deutschbein's theory of English style. This characteristic of the English, Prof. Deutschbein calls „understatement".

Such „understatements" manifest themselves in Worster's translations in three forms:

a. *Worster's treatment of the supernatural,* in which Worster suppresses Hamsun's expressions of feeling for God and the supernatural.

b. *Omissions,* in which certain display of emotions and the results of emotional acts are suppressed to the point of non-existence.

c. *Evasion,* in which Worster evades certain words and expressions used by Hamsun, words and expressions which the English has a tendency to mitigate, or tone down.

The three forms of „understatement" are treated as follows:

a. Worster's treatment of the supernatural in Hamsun.

The people of „Markens Gröde" are of the soil and at one with nature, and in constant intercourse with the powers that be. They think and act, always, in close association with God and the supernatural; God, nature, and man in an inner harmony is revealed by Hamsun. This inner feeling is partly lost in „Growth Of The Soil". In the opening chapter, Hamsun depicts Isak revealing this close relationship with God in that God is always in Isak's thoughts, a characteristic that manifests itself in all phases of life at Sellanraa. Hamsun says of Isak: „Han gaar og gaar, . . . stundom taler han et eller andet Ord med sig selv: *Aaja Herregud!*"; Worster says: „He trudges on; . . . now and again he utters a word or two; speaking to himself. *Yeah well,*

1) Neuenglische Stilistik, S. 180 M. Deutschbein.

well . . .' so he speaks to himself."[1] „Om nogen Timer gaar han igjen, *Aaja Herregud!*":[2] „A few hours' rest and he's on the move again: *‚Eyah, well'.*"

These few words of Hamsun's reveal the close relationship of God and man, a fundamental characteristic of Isak's and typical of the Norwegian peasant. The translation fails to convey this characteristic by refusing to bring God into the picture.

Similar is the following translation of Worster's. It occurs in Hamsun's portrayal of Isak's resignation, in his come-what-may attitude. Inger has come to Isak, and then Inger goes away; Isak thinks for always: „Saa var han alene igjen, *jaja Herregud*"; „So he was left alone again, *eyah, well . . .!* (13—19.)

And Isak, having God with him not only when skies are clouded, says when Inger comes home with a cow: *„Gud velsigne hende,* naturligvis, det var en makelös og *Pokkers* Kone"; With the „Gud velsigne hende". Worster will have nothing to do, also with the „Pokkers". He says: *„a clever wife,* ay, *a manager of wonders".* (15—20.)

At the beginning of this chapter, Prof. Deutschbein is quoted, saying that it lies in the English „Volkscharakter" „alle emotionalen Aeußerungen abzuschwächen". And the omission of „Gud" from the translations is an example of this characteristic of the English.

Of the same characteristic, Aronstein says: „‚Die englische Zimperlichkeit', sagt von der Gabelentz, ‚hat einen wahren Index verborum prohibitorum aufgestellt'. Zu diesen verbotenen Wörtern gehören in erster Linie die mit der Religion zusammenhängenden. . . . Schon durch Gesetz von 27. 5. 1606 wurde der Gebrauch der Worte Gott, Jesus oder Dreieinigkeit auf der Bühne . . . verboten. . . . *Was das Wort Gott angeht, so ist im heutigen Englisch bei Beteurungen nicht bloß das Wort selbst verpönt, sondern auch seine manigfachen Entstellungen.*" (Wortkunde, p. 101.)

And that Worster doesn't translate „Pokkers" is also explained: „Auch der Teufel erfreut sich des Schutzes durch die sprachliche Sitte." (Do. 102.)

And so it is with every homely happening in M. G. Hamsun depicts them all in close association with God and the supernatural. For example the day Goldenhorn calved: „Saa kalvet Guldhorn. En betydningsfuld Dag i Odemarken, en *Velsignelse* og *Lykke* saa stor"; That Goldenhorn calved is a *blessing* and *good fortune,* as seen by Hamsun. Worster sees it only as a *natural* event: „And Goldenhorns calved. A *great day* in the wilderness, *a joy and a delight.*" (21—31.)

A scene in „Markens Gröde" worthy of place in Literature, is that of Isak sowing. Who can forget the picture of Isak

1) M. G., S.. 5: G. O. T. S. p. 7. 2) Do.

walking bareheaded, sowing: *„det var en Handling i Andagt“;* Worster tries to convey *„en Handling i Andagt“* with the word, „solemnly“. This shows only one characteristic of the Norwegian with its unforgetable wealth of meaning; it shows only one *outward* symptom. Then Hamsun says the sowing should take place: „en stille Kväld uten Vind, helst mot en *miskundelig* og örliten Duskregn.“ Worster: *„solemnly,* on a still and calm evening, best with a gentle fall of misty rain.“ (29—42.)

The Norwegian adjective, „miskundelig“, is in keeping with Hamsun's portrayal of the inner feeling of these people. The rain, should it come, is merciful and gracious. There is a supernatural power involved. It looks on Isak's sowing in „Miskundhed“, in loving kindness, and then sends a wee, misty rain. The English adjectives used by Worster, gentle, warm, and misty are *physical, natural* characteristics of any rain, not a „miskundelig“ rain.

With this feeling of closeness to God and the supernatural, is the part that fate plays in the lives of these people, as depicted by Hamsun. Fate, usually, plays a big role in the lives of the North Germanic people; the Norwegian without his „Skjäbne“ is in the minority. „Markens Gröde“ seethes with „Skjäbne“, in some form or other, but „Growth Of The Soil“ remains matter of fact. An excellent example of this is the case of Fru Lensmand. She had no intention of ever becoming a mother- „no children for her, thank you! . . .“ In the local „Ladies Aid“ she bemoaned the increase in birth rate among the poor; women should have some say in „their own affairs“, ... in general she battled for „Women's Rights“. All well and good; children she had none; she seemingly knew how to manage her „own affairs“, until, one day she gave birth to a child, and says Hamsun: „men allikevel *undgik han ikke sin egen Skjäbne*“: (202—291.) Worster says; „but *her own affairs* are none the better for that, ha ha ha“. That Fru Lensmand *couldn't escape her fate* is not conveyed in the translation.

Geissler, the incarnation of the modern age in „Markens Gröde“, is also, a victim of fate, as shown by Hamsun. As a victim of his fate (because of his contact with what the „Yankee and the Jew teaches“) he comes to Sellanraa. At times he comes as the big Gentlemen and at times he comes „down at the heels“. He has ups and downs, mastly downs. He is restless and nervous. Of one of his visits Hamsun says: „Han var ellers som forrige Gang . . . *og lite optat av sin Skjäbne.“;* Worster says: „he was much the same as the last time . . . . *and little concerned about his own affairs*“. (45—65.) According to Worster it is not a matter of fate but, *„his own affair“,* as it, also, was with Fru Lensmand.

Inger, too, in „Markens Gröde“ has to do with „Skjäbne“. She has killed her child because it had a harelip. Oline, the

scandal monger, has found it out, and Inger and Isak are living in constant fear that the authorities have been informed. One day a party of wandering Lapps come by. Inger is not friendly to any one, these days, and particularly is she unfriendly to Lapps, so she shows them off the place. As they are leaving, one man calls back to Inger „You don't want to buy any hares, maybe?" Inger is thoroughly frightened, if the man knows her story or not she does not know, but: „Inger hadde ialfald faat et Bud. *Skjäbnen varslet . . .*"; Worster: „Inger took it as a warning- a message of what was to come." (66—95.)

Here Worster comes nearer to the meaning than in the other examples, but the word „Skjäbne" he avoids.

Axel's accident is of similar interest. He is out in the woods felling trees. In some way, the tree which he is felling falls down on him, pinning him, helplessly, to the ground. Hamsun explains the situation so: „Hvorledes gik det til? *Ulykken var ute*"; Worster: „He hardly knew how it happened — *but there it was.*" (244—51.) Hamsun calls it „bad luck", Worster refuses to label it, at least anything supernatural.

Another example of the matter-of-factness of Worster is Isak's meeting with the Evil One. It was an autumn evening, the season of warnings and visions in the far north country. Isak has been sawing wood in the forest all day. He is tired, so he sits down to rest a bit, so that the family won't think he's growing old and worn out, a terrible fear of Isak's. He is not far from Sellanraa. . . He can see it in the moonlight. It looks so neat and attractive: „men lite og mest som *underjordisk* at se til for det var saa dypt nedsneet"; Worster says: „in the moonlight he could see Sellanraa there on the hillside, neat and clear of the forest, but small and *undergroundish* to look at." (162—234.)

Here Worster becomes so very matter-of-fact that the Norwegian meaning is lost entirely. Hamsun's „underjordisk" calls forth a picture of Norwegian folk lore: Sellanraa lies there, in the moonlight, so deeply snowed-down it looked unreal; it had been conjured up by the little „Underjordiske", „undergroundish" has none of this meaning.

In the same spirit, Hamsun speaks of sin and salvation. Worster avoids these words. It happens so:

Isak has been tempting the fates or the powers that be, to rain a little. His crops are burning up. He has a bit of dry leaves still standing out. Inger thinks it will rain and that he'd better take in the leaves. Isak means no, and lets them stand. In the night Inger awakens and it is raining. She tells Isak but he pretends not to believe her, and Hamsun says: „Og han *bare lurer sig selv.*" That he only fooled himself, was true. It had rained only enough to wet out Isak's leaves thoroughly, his crops received no benefit from it. He had beentrying to fool

the higher powers and *got fooled instead.* Worster says: „Isak was *pretending* — ay, that was it." (34—48.) That he was pretending to believe that it was not raining, Worster translates, but that he had a „deal" on with God, he leaves out of the picture.

Hamsun calls it all a sinful affair, this tempting the fates: „Det var jo det jeg sa at det ikke kom Regn, sa Isak stivnakket *og ikke saa lite syndig*"; „What did I say", said Isak *stiff-necked and hard.* (Do.) Again only the outward symptoms are mentioned by Worster, the *inner* word, „syndig" he avoids.

With Hamsun's „salvation" he'll, also, have nothing to do. It occurs in a speech of Geissler's. Geissler explains to Isak that he'll be able to buy Sellanraa cheaply because he, Geissler, has entered so little crop and so much land in his report to the „Crown". The government will realize, „according to their tables", that the land is of little value since it is so unproductive, hence the low sale price. Says Geissler: *„jeg skal ta Saligheten* min paa netop dette Skjälmstykket"; Worster: „. . . . *you take my word for it,* that'll do the trick." (46—66.) Hamsun stakes his *salvation* on the outcome of the deal, Worster his *word.*

b. Omissions.

A few omissions and interpolations are to be found here and there in the translations, but since the exact editions used by Worster are not known, attention has not been called to this fact.

In the translation of „Pan", however, the omissions are all so definitely of the same type that they must be mentioned. The following are examples of omissions:

Glahn tells of meeting the „goat girl". It is midnight. He talks to her and asks her if she has a lover. The girl answers, „Yes". Later . . . . he asks her if her lover has ever taken her in her arms. The girl answers, again, „Yes". When he asks her how many times, she is silent. Then Glahn says, according to Hamsun:

„Jeg trak hende til mig og spurte:
‚Hvorledes gjorde han det? Gjorde han det saa?'
‚Ja' hvisket hun skjälvende.
Klokken blev fire."

Worster says:

„I drew her to me and said.
‚How did he do it? Was it like this?'
‚Yes' she whispered trembling."[1]

The underlined, „Klokken blev fire", is omitted in the translation.

One evening Glahn meets Edvarda in the woods. Hamsun says: „Jeg svarer og kaster mig med paa Veien *og omfarmer de to*

1) Pan, Side 33: Tr. p. 35.

Knär og den fattige Kjole"; Worster says: „And I answer, and throw myself down on the road." (51—55.) (The „Jeg svarer" has reference to Edvarda's greeting.) The words in italics, „og omfavner de to Knär og den fattige Kjole", Worster omits.

Similar omissions occur in Glahn's story of Iselin, which is as follows: Glahn and his dog are in the woods. It is a lovely evening and Glahn falls asleep and dreams:

He sees, some miles out at sea, a mountain. In accordance with the old legend of Norwegian mountain lore, he offers a prayer for his dog and one for himself, and the two are admitted to the company of the mountain folk. But as the door closes behind him, he is awakened. Dazed, he goes deeper into the forest. He feels weak and excited, as if some one were kissing him. He looks around, but sees no one. He begins to think of Iselin, the goddess of the woods. When she was sixteen she met her first love, the young Dundas. While thinking of Iselin and her first love, he feels his head getting heavier and heavier, and, „jeg flytter ned paa Sövnens Bölger"; and he hears Iselin telling of her love for Dundas:

She was sixteen, „it was springtime, with warm winds"; Dundas came, they walked in the garden, and „when he touched me with his arm I began to love him". He whispered: „An hour after midnight!" and:

„Saa var det at jeg glemte at laase min Dör . . . .
Klokken ett stiger han ind.
Var ikke min Dör laaset? spör jeg.
Jeg skal laase den, svarer han.
Og han laaser Dören og lukker os inde.
Jeg var saa rädd for Stöien av hans store Stövler. Väk ikke min Pike! sa jeg. Jeg var ogsaa rädd for den knakende Stol og jeg sa : Nei nei, sät dig ikke paa den Stol, den knaker!
Maa jeg sitte hos dig i Sofaen? spurte han.
Ja, sa jeg.
Men det sa jeg bare fordi Stolen knaket.
Vi sat i min Sofa. Jeg flyttet mig bort, *han flyttet sig efter.* Jeg saa ned . . . .
Hörte du, sa han, en Hane gol, det er snart Morgen.
Og han rörte ved mig og gjorde mig fortapt.
Naar du bare er aldeles sikker paa at Hanen gol stammer jeg.
Jeg saa atter de to feberöde Fläkker i hans Pande og jeg vilde reise mig. Da holdt han mig tilbake, jeg kysset de to elskelige Fläkker og lukket mine Öine for ham . . . . Saa blev det Dag . . . ."

Worster:

„An hour after midnight he came back.
'May I sit there by you?' he said.
'Yes', I told him. 'Yes.'
We sat there on the sofa; I moved away. I looked down . . . .
'Did you hear,' he said, 'a cock crow? It is nearly dawn.'
'Are you sure it was the cock crow?' I stammered.
Then the day came . . . ." (92—98).
(Worster's omissions are printed in italics.)

And the next day the following occurs:

„Min Pike kommer.
Dine Blomster har intet Vand faat, sier hun . . . .
Du har kröllet din Kjole, fortsätter hun.
Hvor kan jeg ha kröllet min Kjole henne? tänker jeg med leende Hjärte; men det maa jeg vel ha gjort inat?
En Vogn kjörer ind i Havegrinden . . . .
Er det Dundas som holder utenfor? . . . . det var noget . . .
Og jeg tänker ved mig selv: Mon han atter vil lukke Dören i Laas naar han kommer?
Han banker paa. Jeg aapner for ham *og lukker selv Dören i Laas for at gjöre ham en liten Tjeneste.*
Iselin! utbryter han . . . .
Jeg blir atter meget fortapt og jeg svarer:
Jo jeg sendte Bud efter dig . . . .
Han kysset *mit Bryst* . . . .
Det var bare en Hane som gol sa jeg i siste Øieblik.
Vent litt, jeg skal lukke Dören i Laas, sa han og vilde reise sig.
Jeg holdt ham tilbake og hvisket:
Den er lukket . . . .
Saa bler det Kväld igjen og Dundas var reist . . . .“ (The omissions are printed in italics.)

Worster:

„My maid came in.
'Your flowers have not been watered, 'she said . . . .
A carriage drove up to the gate . . . .
'Is that Dundas outside there? . . . . there was something . . .'
'Iselin!' he cried, ...
'Yes, I did — I sent for you . . . .'
He kissed me.
Then it was evening again, and Dundas was gone . . .“ (93—101).

In the description of one of Glahn's last nights before his death, occurs this omission: „Natten tilbrakte han i Sus og Dus i vor Nabohytte *sammen med en Enke og hendes to Dötre, Gud vet sammen med hvem av dem*“; Worster says: „He spent the night drinking and rioting in the hut next door.“ (174—189.)

In the last chapter, as Glahn is betraying his friend in order to provoke him to commit his murder, is, also, an omission: The friend has seen Maggie, the girl with whom he is befriended, go to Glahn's room. It was then ten o'clock in the evening. Says Hamsun: „Klokken tolv gaar jeg opover Stigen og lytter ved Glahn's Dör. Jeg hörer Maggie derinde, *jeg hörer at hun er god mot Glahn* og jeg gaar ned igjen. . . . Jeg venter utenfor Dören *til de vaakner.* Klokken blir tre, fire, *og da den blev fem vaaknet ide.* Det er godt tänkte jeg . . .“; Worster says: „At twelve o'clock I went up the ladder and listened at Glahn's door. I could hear Maggie in there; I went down again. At one I went up all was quiet this time. I waited outside the door. Three o'clock, four o'clock, five. Good, I thought to myself.“ (182—198.)

The portions omitted by Worster, are those that *go into detail* in the love scenes, tell of the passing of time, and examples of „englischer Zimperlichkeit“, as quoted on p. 22.

c. Evasion.

A characteristic similar to Worster's tendency to omit, is his tendency to evade. What is here meant by his „tendency to evade" can be shown, very well, by his changing of Barbro's speech in „Growth Of The Soil" so that instead of calling a louse a louse, as Hamsun's Barbro does, Worster's Barbro calls it a „creature".

Another example in „Growth Of The Soil" is the description of Leopoldine. Hamsun says she goes there: „fuld av *Sundhet og Synd*"; Worster says she is: „going about bursting with *sinful health*". (334—181.) The fact that Leopoldine is full of health and sin has been „toned down" to „sinful health". (see also p. 25.)

In „Pan" occur, also evasions or „toning down": Hamsun describes Glahn: „Han saa prägtig ut, fuld av Ungdom og hadde et *forräderisk Väsen*"; Worster says of him: „He was a splendidly handsome man, full of youth, and with an *irresistible manner.*" (162—176.) The „forräderisk" or seducing appearance, is evaded; and he has an „irresistible manner". The German translation doesn't avoid Hamsun's expression but says: „Er sah prächtig aus, war voll Jugend und hatte *ein verführerisches Wesen.*" (159.)

Hamsun uses the same expression again and it receives the same treatment from Worster: „Jeg var begyndt at föle Uvilje mot ham for hans letsindige Adfärd og hans *Forförer Väsen*"; „I was beginning to feel some dislike for him for his incautious behavior, and for his *manner with women.*" (169—184.) The German translation, again, follows Hamsun's version, calling Glahn's appearance, „Verführerwesen".

Similar in nature is this example: Glahn says he reckons his time in nights, and Edwarda: Hamsun says: „Jeg regnet min Tid i Nätter. Stundom kom en *Nat* og Edwarda uteblev, engang uteblev hun to *Nätter.* I to *Nätter*"; Worster says: „I reckoned my time by nights. Sometimes there would be an *evening* when E. did not come — once she stayed away two *evenings.*" (54—58.) Hamsun says there came a night, once in a while, when Edwarda didn't come; Worster says Edwarda „called" *evenings.*

Similar examples occur in „Wanderers". Hamsun says of the engineer: „Denne Sportsmand med den *utstaaende Bak*"; Worster says: „This sportsman, with *his figure moulded in the wrong place*"[1]: The natural simple discription of Hamsun's has been avoided.

Similar treatment is given to a speech of the captain's. He says to the maid: „Du med din *unge Krop*"; „. . . . with *a figure* like yours". (23—169.) Hamsun's „Krop" becomes „figure" for Worster.

1) En Vandrer Spille Med Sordin, S. 60: Wanderers, p. 220

Another speech of the Captain's is also so treated: The Captain's wife been spending the summer with the Engineer as his „cousin". The Captain says after his wife has come back: „du har mistet din Blyghed, *dit Fald* har gjort dig fräk"; Worster says: „You've lost all your sense of modesty, I think, you seem to have no shame left." (103—279.) The fact that she has „fallen", Worster leaves unsaid.

And when it becomes known that Fruen is to have a child, Hamsun says: „Tänk *at bli frugtsommelig med ham!*"; Worster: „Only *think of letting that engineer creature. . . . How she ever could I don't know.*" (98—272.)

Worster uses the same process of evasion in speaking of Barbro's having a child. Hamsun says of Barbro's appearance, that she looked well, and: „det er likesom ikke hende som er *tyk*"; Worster says: „. . . . as if to say, she is *not spoiled as to her figure.*" (M. G. 223 — G. O. T. S. 21.)

VI. „Consideration".

In the same chapter explaining „Understatement", Prof. Deutschbein has a paragraph on: „Einstellung und Rücksichtsnahme auf den Angesprochenen oder Gegenüberstehenden." Here Prof. Deutschbein explains various forms of „consideration" the English makes use of in forms of address. Particularly is it to be noticed in the giving of command. Prof. Deutschbein says of the use of the imperative in English: „Milderung der Befehls- und Willensäußerungen: Ein charakteristisches Beispiel bieten die verschiedenen Möglichkeiten des Imperativs. . . . Meist wird der Imperativ gemäßigt oder gemildert durch Zusätze von please, just, oder eine confirmative question. . . ." (Ne. Stilistik, p. 182.)

In G. O. T. S. occur a few examples of this type of „consideration" for the person addressed, in regard to the use of the imperative, for example; Inger and Oline are quarreling, and Inger says: „Det skjeller dig ikke, du skal bare gaa!"; Worster translates: „‚Never mind what happened, *just* get along with you, that's all'." (65—93.) Here the command is modulated by the use of the word „just", as explained above.

Another example is Inger's asking Oline *directly* if she can come to help them: „Kan ikke du, Oline komme tilbake?"; Worster asks *indirectly:* „But *if* as you'd help us, O . . . *Just* to come up. . . ." (25—36.)

A couple of commands issued by Isak, are so „modulated" that they become only substantivated facts. Isak thinks back on the time when the children were small and he was not allowed to pick one of them up because he had pitch on his hands. Thinking back he considers the folly of not being able to do this, for pitch is „the cleanest thing in life", had it been something else, but: „Kvae, Furukvae- *ti stille!*"; Worster says: „but resin, clean gum from the fir- *not a word!*" (88—128.)

And when Inger comes home with the cow, and it's to be fed, Hamsun says: „og Isak sa: *Knip ikke paa Melet!* skjönt han hadde baaret det Hjem paa sin Ryg"; Worster says: „and Isak himself saw to it that there was *no stint* of flour, though he had carried it all the way himself, on his back." (21—31.)

VII. Idiomatic Words and Expressions.

In the early days of Europe, Norway played a gloriously active part, in those days of the founding of history and traditions, she made and accumulated her share. In the last centuries she has withdrawn more and more to herself. With her sister country, Sweden, she is situated there far north, away from, and scarcely in contact with the rest of the world. Immigration she has never known, emigration she has always had to suffer. Of her past she is proud, cherishing her history and traditons, retaining and cultivating many of her old customs. In the accepting of the new of modern times she is conservative, yet intelligently so, or she could not have produced such men as Ibsen, Björnsen, Grieg, and Tiddeman.

Every country has its own make-up, and a country like Norway has it more than the most, for there it is allowed to remain undisturbed by foreign element.

Writers attempt, usually, to portray the native character of their country, and Hamsun, of whom it is said that his „Vaterlandsliebe" is his religion, reproduces it more faithfully than most writers. And for the reproduction of these native characteristics, Hamsun uses idiomatic Norwegian, words and expressions difficult to convey, with the proper meaning, in a language to which they are entirely foreign. Interesting examples of such idiomatic words and expressions as they occur in the books treated in this investigation, together with Worster's translations, are listed according to books as follows:

a. Idiomatic words an expressions in G. O. T. S.

In G. O. T. S. occur the most and most interesting idiomatic words and expressions difficult to express in English. In the portrayal of the development of Isak, from his earthen hut, to the Isak, Margrave of Sellanraa, this book, more than the others here treated, becomes involved with the lives of the most people. Primitive are these lives, yet all the more genuine in the portrayal of the homely, natural, aspects of the Norwegian peasant.

The following are interesting examples found: „De *koset sig* med Kaffe"; „*Settled down comfortably* over their coffee."[1] „At

1) M. G. 11: G. O. T. S. 14, 5

kose sig" is one of those expressions one can ramble on explaining, and never really „put across". To properly appreciate the meaning of some words and expressions one must learn to know them in their native settings.

Their meaning grow out of the fundamental characteristics of the people. „Kose" is such a word. Brynildsen says for „Kose": „cose, snug, be snug; enjoy one's ease. Se hygge!"[2] Brynildsen's definition, Worster's translation, and „hygge" all make up the expression, „at kose sig".

In defining „kose", Brynildsen calls on „hygge". Hamsun uses the adjective „hyggelig" as follows: „Der var nu Elven, en *hyggelig* Elv": „There was the river; *pleasant to look at*". (10—14.) „Kose" and „hygge" are closely related in meaning. The Norwegian „hyggelig" is the German „gemütlich"; the English has no single word of the same meaning. „Hyggelig" and „gemütlich" have the meaning of „kose" and more of a similar nature. At the first glance the example appears not to be the best to convey the meaning of „hyggelig", but when one takes into consideration that Isak's only companion is the river, and his only „Hygge", then one can understand its usage by Hamsun.

Another word not known in English is: „Saa gik de ind og sat og drak og *kvældet sig*"; „Then they went indoors to eat and drink *and make an evening together*" (16—23.) „At kvælde sig" means, as the evening is the beginning of night, so man is to get ready for the night, making the necessary preparations for going to bed. That the Norwegian is used in this sense, can be seen by the next sentence: „*De blev liggende* og talte om Kua"; Worster says: „They lay awake talking of Cow." (16—23.) The Norwegian „og kvældet sig" gets them to bed, Worster's translation leaves that for the imagination.

Similar words are the following: In the description of Isak's building project occur the primitively descriptive, „Stue" and „Kammers". Isak is marking off: „en stor Rute til *Stue* og en liten Rute til *Kammers*"; „one big frame for *parlour*, and a smaller one — there must be a room to sleep in." (17—25.) „Stue" can have much meaning for a Norwegian. It is the first one-room structure built on a place. Here, births, deaths, and the usual every-day happenings of life take place. As family and funds increase, a „Kammer" for sleeping purposes, is added. For the Norwegian „Stue", the American-English word „cabin" would come nearest in meaning, as used in „Markens Gröde". „Stue" can, also, mean „parlour". Then it is one of „those unlivable rooms", to which nearly every one has been exposed, at one time or other. In „Markens Gröde" they didn't have enough room for a parlour for „Parlour purposes".

1) Brynildsen: Norsk Ordbog

The Norwegian makes a distinction in the wording of raising children and animals. He *„opdrager et Barn“* and he *„sätter paa et Dyr“*. The Englishman „raises“ or „rears“ both. The result is the following: „skal vi *sätte paa Kalven?*“ asks Inger; Worster says: „But what do you think of that same calf. *Let it stand and be weaned, maybe?*“ (21—31.)

Interesting are three examples of „spöke“:

1. „‚Nu tror jeg du *spöker!*‘ sa Inger“; „Here's foolishness....“ (22—32.)
2. „Men nu *spökte* det for Poteten“; „-things looked black even for the potato crop.“ (32—46.)
3. „. . . saa *spöker* du“; „. . . . I won't believe it.“ (36—50.)

Each example has the same verb, „spöke“, and all have a different meaning. The first example is of the greatest interest here. The occasion for its appearance is this: Isak has been bringing home so many and all sorts of things that Inger is overwhelmed by the power „to provide“ that's Isak's. And then, one evening, he comes home with a horse! „Nu tror jeg du spöker!“ says Inger. It was *too* much, she meant, Isak was carrying things too far! And here comes the peculiar native quality to the fore, this close contact with the supernatural, treated in chapter V, typical of the Norwegian and missed by Worster in his translation: there is fear involved, evil may come of it, its a tempting-of-the-gods situation. This expression, with variations, is a common every-day one in Norway. When children „go wild“, as they sometimes will, the mother is apt to say, in despair: „Jeg tror dere spöker!“ One can often „spöke mot Ulykke“. „At spöke mot noget“ is a common expression and explained by Brynildsen: „this is in the nature of a portent; this portends developments.“ [1]

This explains the „native“ usage of the word. The developments are always of the evil. No one „spöker“ for any good. In German one can express this same meaning by the expression: „Mal nicht den Teufel an die Wand!“ I know of no equivalent in English.

Example „2“ is of a similar nature, only that in this case it specifies the imminent danger for a life; in this case it is the life of the potato, or the outcome of the potato crop.

Number „3“ has the usual meaning of the word, „to joke“.

Other idiomatic words and expressions curiously translated are: *„Värsaagod . . .“; „Here you are . . .“* (28—40.) The English has no equivalent for the Norwegian „Varsaagod“ which is the German: „Bitte schön“.

1) Brynildsen: Norsk Engelsk Ordbog

Another curious translation is the following: „. . . *i Jesu Navn*"; „. . . in Jesu name". (29—42.) This last remark of Worster's, I have never heard in English. The American might say, „Good Lord", but it would not have the same meaning. There is a reverence in the Norwegian not contained in the English.

Various forms of „at hilse" (to greet) are difficult to express in English. The Norwegian is used as the German: „Grüßen Sie . . .", *to be remembered,* in English, and also in the sense of saying „How-do-you-do".

The following example is of the first class, „to be remember ed": Os-anders says: „Ho Oline bad mig *at hilse* dig"; „I forgot to say, there's oline *was asking after you.*" (40—65.)

The next example is the noun form. In English it may be called „greeting"; in German, „ein Gruß". Hamsun says: „Jeg fik *en Helsing* fra dig med han Os-Anders. Det var en pen *Helsing!*"; Worster says: „I saw *what* you sent me by Os-Anders. Ay, 'twas a nice *thing* to send!" (57—83.) (Os-Anders sent *a rabit* with his „greetings".) The German retains the meaning of „Helsing": „Ich habe *einen Gruß* von dir bekommen durch Os-Anders." (55.)

In the sense of „begrüßen" is the following: „nu *maa* du *hilse* paa Papa din"; This is your Papa, Leopoldine; come and *shake hands* nicely. (105—152.)

Difficult is the Norwegian word „Bytting", since it is not used in English as in Norwegian. Oline says of Inger: „‚Ho Inger, sa hun, *Byttingen* som vi kalte hende": „And as for Inger, said she, *the changling,* as we called her. . ." (79—116.)

The Norwegian „Bytting" is used not so much in the sense of „changling" as in the sense of „idiot" or abnormal person. The reason for this meaning of the word, was that when a child was abnormal at birth, the common belief was that the „Evil One" had been at work and had „byttet" (changed) the child, for deviltry; hence, „Bytting".

Hamsun uses the word again in this sense in the following; speaking of Eleseus, he says: „Men kanske det var saa at denne Gut hadde godt at slägte paa . . . men kom ind i kunstige Forhold og blev omgjort til *Bytting*"; Worster: „Yet it might be that the lad had started well enough . . . but had been turned thereafter into artificial atmosphere, *and warped, transformed?*" (365—244.)

The Norwegian has the „De" and „Du" forms of address, as the German „Sie" and „Du". This makes some difficulties in translating into English since the English has only „you". The following examples are interesting results: „Jeg estimerer ikke at höre paa *dig!* sa Aronsen *og duttet* ham"; „‚I don't think much of you, *young man,*' said Aronsen; ay, *calling him young*

man." (321—164.) — „Saa vidt jeg vet har jeg ikke *drukket Dus* med dig, sa Eleseus"; *„,I'll not be called ‚young man' by you, if you please',* said Eleseus." (Do.) The first example „og duttet ham" is as the German, „und duzte ihn", and the second, *„drukket Dus"* is in German, „Brüderschaft trinken". Worster tries to convey this by „young man".

The Norwegian uses so many conventional „thanks" expressions, difficult to express in English. Examples are: „Og *Tak for sist* i Trondhjem! sa Inger. Og til dette nikket ogsaa Isak og sa: Ja *Tak for sist* fra os begge!"; *„,And thanks for all you did that time* in Trondhjem', said Inger." (212-147.) „And Isak.. 'Ay,,tis two of us *owe you thanks for that',*" „Tak for sist" is a customary greeting in Norway, with no special emphasis on the „thanking for the last time".

This particular instance suits the occasion since Geissler, who is being thanked, has helped Inger out of prison; the ordinary usage is quite casual, as can be seen by the following: „han tok Inger overflödig godt og varmt i Handen *og takket for sist";* „he took Inger's hand . . . *and thanked her for the last pleasant evening at Sellanraa.*" (266—83.)

„Ja du skal ha *Tak for Hjälpen";* „‚Twas a *good help',* says Isak, *‚and thanks'.*" (337—186.) „Tak for Hjälpen" is a common expression when one has been given a bit of help.

„Tak for Kaffen!" say Sivert; *„‚Here's thanks'!"* says S. and gets up from his seat to go." (225—24.) „Tak for Kaffen" or „Tak for Maten" is the Norwegian custom of thanking for whatever one has received to drink or eat. The Norwegian never partakes of food or drink without thanking for it as soon as he has finished.

A scene in the Norwegian of which songs have been sung is lost in the translation, through its idiomatic language: *„Da hun stod paa Kirkegulvet* fik hun laane Morns Guldring"; *„The day she stood in church* she was allowed to borrow her mother's gold ring to wear." (296—128.) — „Hun kunde gjärne *staa* med Guldring paa Kirkegulvet"; „Ay, she might well *show* herself in church with a gold ring on her finger." (Do.) „At staa paa Kirkegulvet" refers to the confirmation ceremony, to the positions taken by the confirmants. They form an aisle for the minister as he goes up and down asking questions; boys on one side, girls on the other. In the old days it was very important which position the minister assigned the confirmant. „At staa först paa Kirkegulvet" was an honor to be given to the ablest, but it happened that money played a part, and the confirmant with the richest parents „stood first".

„Konfirmationsdagen" means much to the Norwegian, with his feelings for the old and revered customs, and what it means

to the Norwegian peasant, has been immortalized by Björnsen in his peasant stories.

As a closing quotation depicting native Norwegian, in „Markens Gröde" the following is particularly fitting: Isak is getting old and contemplates on the changes in life. His strength is waning and he is beginning to stoop. An unbroken field is no longer the challenge it once was; he is beginning to take life quietly and without caring much what happens. . . . But then the whole world is not what it used to be! Everything is changed. The whole community around Sellanraa is changed. Instead of a virgin forest, there's a „Telegraf" road running up the mountain side. The mountain, itself, has been shot to pieces; there are mines there now. And not only is the land changed but the people!

„Sa de *Freden!* naar de kom og *Bliv i Freden!* naar de gik?"; Worster says: „They *did not greet* coming and going as in the old days." (340—189.) These old greetings are so appropriate to the spirit of „Markens Gröde" and „Growth Of The Soil" is the loser by not translating them.

b. Idiomatic words and expressions in „Pan".

In „Pan" occur less idiomatic words and expressions difficult to express in English than in G. O. T. S. and those that do occur receive a better treatment in that Worster often explains their native use or meaning in foot notes, as in the following: „jeg . . . sa ofte *Du* til de unge Damer"; „I- . . . often said „Du"[1] to the young ladies."[2] In this manner Worster avoids awkward translations.

It happens, too, in „Pan" that Worster, instead of using foot notes to explain idiomatic words and expressions resorts to another language, as: „*Paa Gjensyn*" says Hamsun; „Au revoir." is Worster's translation. (85—92.)

One expression in „Pan" that loses in translation, however, is the Norwegian „Skaal". The occasion for its use is this: Glahn who has gone from Norway to India because Edvarda chose the Finnish baron instead of him, receives a letter. The sender and content of the letter are revealed in the following speech of Glahn's: „Nice thing for a man when a married woman proposes to him, isn't it — a married woman?" (188.)

After thinking the matter over a bit, and drinking a bit, or more, he says according to Hamsun: „*Skaal* for alle Verdens Riker og Lande og *Skaal* for alle smukke Kvinder, gifte og ugifte, fjärnt og när. Hoho!"; Worster: „And *hurrah* for all the lands and kingdoms of the earth, and *hurrah* for all the pretty women, married or unmarried, far and near. Hoho!" (173—188.) The

1) „Du" = thou, the familiar form of address (tutoyer), insead of „De" = you
2) Pan, Side, 38; Tr. 42

Norwegian „Skaal" may have the meaning of the English „hurrah" and it may not. The „hurrah", however, doesn't have the many-sided meaning of the Norwegian „Skaal". The Norwegian is used in the sense of: „Here's a toast. . . ." This meaning is conveyed in the German translation: „*Ein Hoch* auf alle Reiche und Länder der Welt, und *ein Hoch* auf alle schönen Weiber, verheiratete und unverheiratete, fern und nahe. Hoho!" (170.)

Since the essence of „Pan" is nature and Glahn is „Urmennesket" with uncurbed primitive emotions, the language of „Pan" is mostly nature descriptions and the portrayal of primitive emotions. Curiously, the Norwegian expresses nature and the primitive, more effectively than the English. The words, themselves, have a certain euphony not equalled in the English. The Norwegian says, for example, „Skogens Sus", for which the English says „the soughing of the woods". It may be that one must have heard „Suset i en norsk Furuskog" to appreciate the word, but if one has, he relives the scene, exactly, by this word „Sus".

A similar expression is „skogens Stemning". Hamsun says: „*Skogens Stemning* gik frem og tilbake gjenem mine Sanser"; Worster says: „*The feeling of the woods* went through and through my senses." (89—97.) The „feeling of the woods" doesn't have the meaning or the beauty of „Skogens Stemning". The German reproduces the Norwegian: „*Des Waldes Stimmung* ging durch meine Sinne auf und nieder." (Ger. tr. 86.)

But the English has no direct synonym for „Stemning", or „Stimmung". Aronstein says of this word: „. . . . Aehnlich fehlen im Englischen gewisse Ausdrücke des Deutschen, die Innerlichkeit wiedergeben. Solche sind gemütlich, Gemütlichkeit, Gesinnung, Stimmung." (Wortkunde, 114.)

And so for the many and varied „Stemninger" of man and nature, Worster has some interesting examples: „Jeg vandrer hjem i samme *tomme Stemning*"; „I walked home as *empty in mind* as before." „Stundom var jeg oppe . . . for at faa Del i *den frydefulde Stemning* som utgik fra Fugler og Dyr naar Solen randt." „I would get up as early . . . just for a share of *the joy* that went out from bird and beast at sunrise." (18—18.) „Doktoren var atter kommet i *god Stemning*"; „The Doctor once more in *good humour*." (74—79.)

c. Idiomatic words and expressions in „Wanderers".

Most of the words and expressions that occur in „Wanderers" difficult to express in English, have been treated in this chapter under „Growth Of The Soil" and „Pan". A few new words do occur, and are as follows:

In „Wanderers", Worster comes in contact with the Norwegian word „Misstemning", and the resulting translations are of interest.

Hamsun speaks of a: *„Lang stum Misstemning“;* Worster calls it: *„A long uncomfortable silence.“*[1]

And again Hamsun says: „Men der var faldt *en liten Misstemning* over os“; „But *a shadow* seemed to have fallen over us.“ (Do. 102—278.)

It has been said before in this chapter that the English has no synynom for „Stemning“ so, of course, it has none for „Misstemning“, but the character of Worster's translations are interesting. The quality of the „Misstemning“ according to Hamsun, was „lang“ and „stum“. And from these characteristics of the „Misstemning“, from these feelings, Worster derives the concrete word, „silence“. And for the „liten Misstemning“ which had come over the party, in the second example, Worster finds another concrete word, „shadow“, which proves the truth of Aronstein's statement: „. . . . fehlen im Englischen gewisse Ausdrücke des Deutschen, die die Innerlichkeit wiedergeben.“ (Wortkunde, 114.)

Similar is also the Norwegian word „Sind“. Hamsun says: „og slik er det menneskelige *Sind*“; Worster says: „how strange is *human feeling*“. (14—158.) Worster translates „Sind“ as „feeling“, but its not so simple as that. Brynildsen says: „Sind: disposition, mind, temper.“ (N. E. O.)

In „Wanderers“, Worster makes use of a new system for translating Norwegian words difficult to translate into English, in that he doesn't, he just drops the objectionable word, as: „Emma kom ut av *Stuen* og sluttet sig til os“; „Emma comes out and joins us“. (13—156.) And: „Han blev hentet til at synge *Viser* for Herskapet“; „He had been sent for to sing for the company.“ (12—155.) The difficult words „Stuen“ and „Viser“ are left out. „Stuen“ has been explained in this chapter under G. O. T. S. (p. 32) and „Viser“ means folk songs, or popular songs.

Another word which he drops is „Dreng“. „Dreng“ is what in German one calls „Knecht“, in modern times it is „the hired man“. Hamsun uses the word often, but Worster avoids it. Hamsun introduces Nils, „Drengen“ as follows: „Men kanske du tör ikke for Nils? *Nils det var Drengen*“; Worster: „Thinking of what Nils might say?“ (18—162.) „Nils det er Drengen“ is omitted and he continues without the difficult word; as in the following examples: *„Drengen* skjönner at det gjälder“; „Nils realizes there is no time to be lost.“ (18—163.) And again: „Nu var jeg tryg for *Drengen*“; „I was in no fear about Nils.“ (Do.)

1) En Vandrer Spiller Med Sordin, S. 87: Wanderers, p. 257

VIII. „Untranslateables“ and mistakes.

In Worster's three translations here treated, there are many and varied mistakes. Some seem to be only „slip of the tongue“, that Worster really knows better, but perhaps has had to translate hurriedly, and hasn't had the necessary time to consider and choose. Others are material mistakes, and still others are due to the untranslateability of certain words and expressions used by Hamsun. The „untranslateables“ and the various sorts of mistakes are listed as follws:

a. „Untranslateables.“

Topping the list of „untranslateables“ is an expression Hamsun gives Aronsen. Where or how Aronsen is supposed to have aquired this expression is not said, Hamsun says only: „Han hadde et Ord: *bom konstant*“; Worster says: (And should Hamsun see the translation, he'd say, surely, that Worster had been influenced by the same civilization as Geissler.) „There was a word he was always using: ‚Cash down'.“ (M. G. 263 — G. O. T. S. 79.) Everything that Aronsen considers „tip top“ he calls „bom konstant“. He says, for example, of his place: „det er en *bom konstant* Gaard“; Worster calls it: „a *‚cash down'* place“. (Do.)

Worster's translation hasn't the meaning of Hamsun's Norwegian, and what an odd impression of a Norwegian merchant the reader gets from Worster's translation. With „bom konstant, untranslated, the reader would have understood what Hamsun meant by this expression, and the result would have been better, as can be seen in the German translation which leaves the expression untranslated: „Er hatte eine Redensart: *bom konstant*“. (S. d. E. 263.) And for the „bom konstant“ Gaard, the German says: „der Hof sei *bom konstant*, ein prächtiges Gut“. (Do. 322.) The expression, untranslated, fits the German better than the English, but had Worster changed the „k“ of „konstant“ to „c“ the expression would have fitted the English equally well.

Untranslateable is the Norwegian word „Fjäld“. Worster translates „Fjäld“ in all three books, almost without exception, as

„hill". Brynildsen defines „Fjäld: mountain; hill; rock". (N. E. O.) „Hill" is in the list, but the „mountain" and „rock" save the day, for „Fjäld" means all three. „Et stort Fjäld" is a mountain; „et lite Fjäld" is a rock; and „hill" in terms of „Fjäld" would be a Fjäld covered with vegetation.

For him who knows Norway, „Fjäld" and Norway are nearly synonymous. He could never think of Norway without thinking of her majestic „Fjälde". And for the reader who hasn't had the pleasure of knowing that far northern country, it would be a pity to give him the impression of Norway as a land of hills.

And as for the adequacy of „hill" for „Fjäld", it can be seen from the following examples: The first is taken from G. O. T. S. and it happens as Civilization is beginning to creep in on Sellanraa. A telegraph line is being staked out, and the workers: „spurte Isak og Oline ut om Stien *over Fjäldet*": Worster says: „They asked Isak and Oline about the path *across the hills*"; (M. G. 73: G. O. T. S. 107.) „Mountains" would have fitted better here, for a path across hills, the workers would not have to do much „spörge ut".

In „Pan" Glahn says: „Jeg ser *op mot Fjäldene* og tänker"; Worster says: „I looked *up at the hills* and thought." (89—97.) Hamsun's Glahn has „food for thought" in looking up at his „Fjälde", for Norway's Fjälde have that effect; but Worster' Glahn is not apt to get much inspiration from looking up at the hills.

And in „Wanderers" this occurs: „jeg vilde ta Turen . . . helt op *til Toppen of Fjäldene*"; Says Worster: „That would take me right *up to the top of the hlls.*" (62—222.) A curious impression of Norway this last example must give. Had Worster used the three definitions given by Brynildsen, interchangeably, he would have conveyed the meaning of the word „Fjäld".

And then there's another difficulty, for Worster, caused by his „hill". The English word „hill" is in Norwegian „Bakke", and when Hamsun speaks of „Bakker", which he does, saying it's late May, and: „Solen hadde tinet *Bakkerne*"; Worster sits there, helplessly, facing a „Wolf, wolf!" sort of situation; the wolf comes (in the form of „Bakkerne") and Worster hasn't a word to say, only: „The sun had thawed *the high ground.*" (M. G. 24 — G. O. T. S. 39.)

A few other „untranslateables" are the following, because they are native of Norway, and, scarcely, elsewhere to be found.

Isak makes a shelf for, says Hamsun: *„Tvarer og Oser"*; Worster calls them: *„ladles and vessels"*. (30—43.) „Tvarer" and Oser" are whorls and ladles. „Tvarer" are common implements of cookery in Norway, being a product of wood-craft described on page, 62, this thesis. Whorls are never seen in America, and I believe very seldom in England.

Inger „gjorde *Dyneträk* til Isak"; Worster says Inger „made a *bedspread* for Isak". (38—54.) „Dyneträk" is a cover for a „feather-bed". It is usually woolen, striped in gay colours, and the pride of the Norwegian peasant woman.

Oline comes to visit at Sellanraa, and Isak asks Inger: „Kan du ikke koke örpitterlite *Rommegröt* til den som Fremmed er?"; „Couldn't you make a bit of a dish of nice *cream custard* for one that comes a-visiting?" (55—80.) „Rommegröt" is *real* Norwegian. It is a sort of porridge, but instead of the milk base that is commonly used for porridge, in Norway, sweet cream is used. For the peasant it is considered a delicacy and made only on „state occasions".

The Norwegian peasant is „raised" on Gröt, and thrives on it. He eats all sorts and for all occasions. For everyday he eats the coarser varieties, and for Sundays and holidays, finer. Hamsun gages the progress of civilization in „Markens Gröde" according to the variety of Gröt eaten, as: „det blev fine Klär og *Grynmelsgröt* til nogen hver"; „They made a pile of money . . . fine clothes and *fine living* for all." (285—110.) The people had become so „fine" and civilized, they could eat only the *fine* sort of Grot, „Grynmelsgröt".

A word, very picturesque, used by Hamsun, can not be conveyed in the translation because the English do not have such a word. It occurs in „En Vandrer Spiller Med Sordin". Hamsun says of his „Vandrer" after he has had enough, or perhaps a bit too much of civilization, that he goes away to the woods, living all alone in a hut. Speaking of his life there, Hamsun says: „Jeg har en Mand til at komme hver Ukedag med *Stompen*"; Worster says: „I have a man come up *with the things I need.*"(129—315.) (Wanderers.) „Stomp" is the every-day name for a long loaf of bread similar to the French loaf. It is the cheapest bread made in Norway, having no milk base, but water. To eat „Stomp" and drink coffee is recognized poverty in Norway, and is here a stamp of such, not conveyed in the translation. Worster's „Wanderer" lives perhaps, very well, he has a man come up with „the things he needs".

Then there's another type of „untranslateable" which occurs in the translations. That is, words that according to meaning can be translated into English, but when so translated do not have the same value or spirit of Hamsun's Norwegian, and it's the aim of the translator to reproduce the original in all its aspects. As Dryden said a few centuries ago, and which still holds good to-day: „'Tis one thing to draw the outlines true, the features like, the proportions exact, the colouring itself perhaps tolerable; and another thing to make all these things graceful, by the posture, the shadowings, *and chiefly by the spirit which animates the*

whole.“[1] And to gain the last qualification of a good translation, one must take into consideration more than the meaning of words.

Worster has a few examples translated only according to meaning, and the result can be seen by the following sentence. Hamsun says of Inger: „hun er nu allikevel et *makelöst* Kvindfolk og har et *fuldt* Hjärte“; Worster says: „Inger is a *matchless* woman after all; and has a *full* heart.“ (294—125.) According to meaning the translation is correct. Brynildsen defines: *„makelös:* iro. matchless, peerless“. (N. E. O.), and for „fuld“ the meaning is „full“.

Granting that Worster shouldn't have used „matchless“, since Hamsun didn't use „makelös“ ironically, the sentence is nevertheless correct. But the spirit of Hamsun's sentence is lacking. And to acquire this spirit, more than meaning must be taken into consideration in translating, and the „more“ is what Prof. Deutschbein designates as the „Gefühlswert“ of words.

This „Gefühlswert“ of words was explained in the first chapter of this thesis. For the sake of convenience the gist of Prof. Deutschbein's explanation is repeated here: The English language is so rich in the so-called synonyms, words of similar and like meaning. This makes the choosing of the suitable word very difficult, and in the choosing one must differentiate words very carefully, not only according to meaning, but also according to the „Gefühlswert“ of a word, for: „Die Wörter haben eben nicht nur einen Vorstellungs- und Begriffsinhalt, sondern auch eine eigentümliche Stilfärbung, die den spezifischen Gehalt des Wortes ausmacht.“ (Ne. Stilistik, p. 53.)

And so it with many words used by Hamsun, words that for him make up „det inspirerte Uttryk paa det givne Sted“, words of „Stilfärbung“ and „Gefühlswert“ that present difficulties in translating, difficulties Worster can not surmount in the translating only according to meaning, but according to the „Gefühlswert“ of the Norwegian word and of the English. And the result of such a method of translation can be seen in the following example: Hamsun calls the potato: „en *makelös* Frugt“; Worster translates: „a *lordly* fruit“. (31—15.) At the first glance this translation seems to be wrong, but according to Brynildsen's definition Worster can not use „matchless“ for its not an ironical situation, and so he has only „peerless“ at his service. To call the potato a „peerless“ fruit, would violate the „Gefühlswert“ of the word, and still the Norwegian word has an element of *peerless* in it. „Peerless“ comes from peer and is defined: „mem ber of one of the degrees (duke, marquis, earl, viscount, baron) of nobility in the United Kingdom“ (C. O. D.). Since this word is not the „angemessener Ausdruck“ for a potato, Worster seeks for an

1) On Translation, John Dryden. British Clasical Authors (Herrig-Förster), p. 139

appropriate equivalent and finds, *lordly*. „Lordly" seems also unsuitable, but is in *spirit* with Hamsun's Norwegian, since the potato has shown such a quality in its survival of the draught of the summer, to which the other fruits have succombed.

Similar „untranslateables" used by Hamsun, together with Worster's translations are listed here a follows: *aparte:* defined by Brynildsen: „out-of-the-way; odd; outlandish". (N. E. O.) Hamsun describes the stir aroused by the christening of the „new baby" at Sellanraa, and says: „men saa er det ogsaa et *aparte* Barn"; *aparte* has the meaning Brynildsen gives it, and is used to express something very much apart to the usual run of things. The word as used by Hamsun is very appropriate to the feelings parents usually have for such a late-appearing child, and in attempting to reproduce this spirit, Worster seeks „nach dem Gefühlswert des Wortes", passing by Brynildsen's definition, and says: „she was a *wonder* of a child". (246—171.)

Similar is ,,navnkundig", defined by Brynildsen: *navnkundig:* „celebrated, famed, famous, known to fame, renowned". (N. E. O.) Some wandering Lapps visit Sellanraa, and having never heard a clock strike, exclaim that the clock: „slog saa *navnkundig* pent": *navnkundig* is not an every-day word in Norway. It is reserved for that which is „famous, and renowned", but Lapps are flattering people, with none too large vocabularies and they are apt to be a bit profuse in expression, and so Hamsun's word is well suited to the spirit of the situation. As can be seen, Worster doesn't get much help from Brynildsen in this case, but derives: „,Tis a *wonder to hear,* that it is'." (94—65.)

Similar is also „herlig", defined by Brynildsen: *herlig:* „glorious, grand, magnificent, noble". (N. E. O.) Inger has been away, as she said, to „visit *her people*". She finally returns, and brings a cow with her. Isak is a bit frightened. Where had she gotten the cow? Stolen it? But Inger says its „her" cow, she has had it „with her people" since it was a calf, and Isak wonders some more, and Hamsun says: „Var det mulig at Inger kunde lyve saa *herlig?*": The Norwegian use of the word has gotten away from the old meaning of „lik en Herre", and is used as the German uses the word „herrlich" in every-day language, shown in the German translation: „War es möglich, daß Inger so *herrlich* lügen konnte?" (S. d. E. 13.) For this use of the word, Brynildsen's definition is unsuitable, and so „Gefühlswert nach", Worster says: „Could she be making it all up, *and coming out with it so pat?*" (11—25.)

Similar is also the word „hoffärdig" defined by Brynildsen: *hoffärdig:* „haughty, proud, supercilious". (N. E. O.) Isak is going to build a house. He has been thinking of getting an expert workman to come to help him, but having noticed, the last time he was in the village, how to make dove-tailed corners, he feels

capable of doing the work alone, and says Hamsun: „han blev atter *hoffärdig* og vilde gjöre alt alene"; the Norwegian is used in the sense of the German hoffärtig: „Er wurde wieder *hoffärtig* und wollte alles allein machen." (S. d. E. 15.) „hoffärtig" according to *Cassell,* means „haughty, insolent, arrogant."[1] The Norwegian word is more than „proud", and „haughty" coming from „Hof" meaning „court; (his Majesty's) household." (N. E. O.) and being compounded with „färdig" meaning ready or fit, the meaning is ready for the court. According to „Gefühlswert" the word seems hardly applicable to Isak, but the word has lost some of its kingly mien. Considering all these factors, Worster translates: „Isak . . . *had put on his lordly manner again,* and said he would manage all by himself." (19—27.)

Another „untranslateable" is „frodig", defined; *frodig:* „vigorous; (yppig) luxuriant; rank". (N. E. O.) *yppig:* „(frodig) exuberant; luxuriant". Hamsun says of Inger: „hun var saa *frodig* og grov"; the Norwegian is used as the German: „sie war so üppig und derb". (S. D. E. 6.) *üppig:* „luxuriant; exuberant; rude; sensual; voluptuous; lascivious; sumptuous". (C. G. D.)

These words all have a „Gefühlswert" of a Turkish harem, and hardly fitted for Inger of Sellanraa, so Worster says: „And then she came . . . *full-built* and coarse". (10—13.) And another example of the use of the word is the following Hamsun says of Inger and Isak that they are: „saa stygge og *altfor frodige*"; here one can see again the inadequacy of the definitions, and Worster says they are: „ugly to look at and *overfull of growth*". (21—31.)

An „untranslateable" is also „hävngjärrig": *hävngjärrig:* „revengeful, vindictive". (N. E. O.) Lapps have come to Sellanraa. Inger has a particular hatred for Lapps, and so getting no result from their humble begging, they begin to make threats. Hamsun says then: „en Lap han tigger ydmygt, men faar han nei saa blir han *hävngjärrig*"; the Norwegian word is a compound, consisting of „Hävn" meaning revenge, and „gjärrig" meaning to ferment, in this case „revenge is brewing" or fermenting in him. From this analysis, the „Gefühlswert" of the Norwegian word can be seen, and that „revenge" and „vindictive" are „colourless" words in comparison to the Norwegian, and so says Worster: „a Lapp will beg as humbly as could be, but say no to him, and he *turns bad*". (94—65.)

Other „untranslateables" and their „Gefühlswert translations" are:

faamäldt: „of few words, prone to silence, reticent, taciturn". (N. E. O.) Hamsun says: „Isak var *faamäldt*"; Worster: „Isak was *not one to talk much*". (42—60.)

1) Cassel's German Dictionary, London, '31. Karl Breul

fräsende: „(som kulsyre) fiz; fizzle; (sprake) crackle; (sprute) sputter; (hvisle) hiss". (N. E. O.) Inger and Oline are fighting for „dear life", and Hamsun says: „Inger svarer *fräsende";* Worster: „Inger answers *furiously*". (59—85.)

umistelig: „indespensible, esteemable, priceless." (N. E. O.) „Inarbeider som en *umistelig* Hjälp"; „Inger herself worked early and late, *a faithful helper and support.*" (63—91.)

kaut: „(fam) proud". (N. E. O.) Hamsun says after Barbro has killed her child, and is being scolded by Axel: „hun blaaste og var *kaut";* „proud" is defined: „Valuing oneself highly or too highly, esp. on the ground of (qualities, rank, possessions, etc.)" (C. O. D.) In this sense of the word, Barbro had nothing to be „proud" of, so Worster says (Gefühlswert nach): „she simply sniffed and *tossed her head*". (235—38.)

Two interesting „untranslateables" are the following: *äventyrlig*: „fairy-like, fictional; marvellous, romantic, quixotic". (N. E. O.(saga-agtig: from „Saga" meaning *„record"*. (N. E. O.)

In his chapter on the „Stilistische Einteilung des englischen Wortschatzes", Prof. Deutschbein speaks of the „Gefühlswert" of words and explains further: „Die Herausgeber des Dictionary of English Pronunciation with American Variants, . . . sprechen daher von style oder auch tone colour der einzelnen Wörter." (Ne. Stilistik, 53.) Professor Deutschbein lists words according to „tone colour" from the stilistical point of view, and says of one group, calling them: *„words of descriptive colour,* Wörter, die die Eigentümlichkeit haben, *Associationen aller Art,* besonders auch sinnliche, in dem Hörer oder Leser hervorzurufen." (Do. 54.)

Such words are „äventyrlig" and „saga-agtig". Norway, being the home of the Saga and Edda, it can easily be understood that the Norwegian is raised on Aeventyr and Sagas. (the Swedes, too, to judge by Selma Lagerlöf's „Großmutter").

„Saga" and „Aeventyr" play a big role in the life of the Norwegian youth, and form a deep-seated characteristic in his make-up. When Hamsun says of Isak that his power of endurance in carrying loads on his back is superhuman, that he can not „stand" it, but that he does, largely because: „Han hadde nogen Stövler saa *äventyrlige* tykke og tunge"; the Norwegian, by these words that „die die Eigentümlichkeit haben, Associationen aller möglichen Art . . . . in dem Hörer oder Leser hervorzurufen.", has „associations". And the „associations" are of shoes that are suitable to Thor and his hammer, for of such figures are „Aeventyr" made, and „store, tykke, tunge Stövler" are always important features, in the stories.

Interesting are the words Worster has at his service. The first one is „fairy-like", coming from „fairy" and defined: „small supernatural being with magical powers". (C. O. D.) With such a word

he is to describe Isak's shoes. (Worster.) With „fairy" one associates something ethereal, something light, and airy, hardly to be used as descriptive of enormous shoes. The word is inadequate as „fairy-tale" is inadequate for „Aeventyr", the fundamentals are opposites. With Saga and Aeventyr one associates strenght, courage, power, to a superhuman degree; fairy-tale, brings only ethereal creatures to mind, luke warm words these are in contrast to the Norwegian. And the rest of Brynildsen's „offer" are not better, so Worster says: „He had a pair of boots, so *unimaginably* heavy and thick." (115—168.)

And for „Saga", Brynildsen says: „record". (N. E. O.) For „saga" which tells of the stuff from which „heroes are made", Worster has the prosaic word „record", and so for Hamsun's: „han tok saaledes nogen *saga-agtige* Stövler paa"; Worster says: „he put on a pair of *fabulously heavy* boots". (246—170.)

Two other „untranslateables" of interest, are: „Bondeäre" and „Bondefulhet". They are derived from: *Bonde*: meaning, according to Brynildsen: „boor, countryman, peasant, rustic; i Norge, freeholder, yeoman". (N. E. O.) *Bondeäre:* lacking. *Bondefulhed:* „low cunning". (Do.)

„Bonde" is unique in its application to the Norwegian freeholder, and he is meant thereby, who possesses the land which, perhaps for centuries, has passed from father to son. They were „Bönder" those men of centuries ago, who not being willing to submit to the vanity of Harald Haarfagre in giving up their „Bonderet", departed from Norway and founded a new people in the new land, Iceland. And of the same stamp are most of the „Bönder" to-day. „Bondestanden" in its centuries of development, in Norway, has its own culture and traditions not to be designated, as Brynildsen's definition might imply, as „boorish" or „rustic", and when Worster is confronted with the description of Eleseus, who has been a „traitor" to „Bondestanden" having left the land for a mean existence in the city, on his arrival home works harder than many an other, because. „Litt *Bondeäre* sat han vel endda inde med, han vilde ikke staa tilbake; Worster is at loss what to say. As has been said, the word, in its Norwegian meaning, is, I believe, unique in its application to the Norwegian Bonde, and so Worster says: *„something of inborn pride* in him still, perhaps; he would not be outdone by the others". (205—295.)

„Bondefulhed" occurs in the following description of Isak: „selv den *Bondefulhed* han hadde var troskyldig"; „Bondefulhed" is also typically characteristic of the Bonde. He doesn't get about much and is, usually, a bit suspicious of his fellow men. A suspicion that shows itself in his being always on guard, that he isn't being put „something over", and so Worster says: „even his *rustic wariness* is innocent in its way". (82—119.)

b) Mistakes.

As was said at the beginning of the chapter, there are many and varied mistakes in the three translations. Some are rather bad mistakes, and some are only a „slip of the tongue". Of the latter sort there are not many and they are not so important. The reader is, usually, blissfully unaware of the technical impossibilities the „hero" or „heroine" is facing because of the so-called „slip" made by Worster. For example in G. O. T. S., Andresen pays a visit to Sellanraa. Inger sends Leopoldine into „Stuen" with a bit of milk, as refreshment, for the young man. standing before her (she has secretly been in love with him for some time, and it's the first, young, embarrassed sort of love) she becomes quite properly embarrassed, and loses her composure. When the young man asks her to go for a walk with him, she „sees red", and says Hamsun: „Gud vet hvorledes hun kom sig *ut i Kjøkkenet igjen*"; Worster says: „And Heaven knows how she managed to get *out of the kitchen again.*" (296—127.)

The average reader reads on, not realizing that Leopoldine has long ago left the kitchen and is „entertaining" the young man in „Stuen", and wonders not at all at the difficulty of Leopoldine's getting „out of the kitchen". It's only on careful examination of the original with the translation that such mistakes are noticed. To see what such „slips" can do for a translation, a few are here given.

With a „slip" of „she" for „han", Worster has the following translation: Isak has been suspecting that Oline makes coffee for Os-Anders, when he comes to call on her. This according to Isak's code of ethics would be a criminal offence, and when, one day he returns home unexpectedly, and catches Oline „red-handed", Hamsun says: „naar han kommer . . . og ser det saa tier *han*"; Worster says: „and when he comes in and sees it... *she* says nothing". (82—119.) The reader is unaware that he is not reading „Hamsun". Logically, too, it's not so bad. It's to be hoped for that Oline, also, was silent.

A similar „slip" is the following: Axel contemplates on his misfortune in Barbro's killing of her child. Now he has no hold on the girl. If she should choose to go away, he'd have no „help" on his place. He believes the best solution is to marry her, if not the same difficulty could also occur again, and: „Nei Tak, *han* skulde ikke ha op igjen den Elendigheten!"; Worster says: „No, thank you- *Barbro* was not to have all that miserable business over again." (234—37.) For the „han", Worster substitutes „Barbro". A more polite version, perhaps, but logically false, seeing it's Axel whose point of view is given.

With the placing of an adjective wrongly, Worster has a version quite unlike that of Hamsun's original. Isak wants to drain

the moors at Storborg and „drive Jordbruk" there, and says Hamsun: „det var *gamle Isaks* Ide"; Worster says: „it was Isak's *old idea*". (324—168.) More politely put by Worster. The idea was, also, perhaps an old one, since Isak's hobby is draining of moors.

In „Pan" occur similar mistakes. One of them is Hamsun's explanation of the changes in seasons, saying: „Det begyndte at bli *ingen Nat*"; Worster: „Night *was coming on again*". (30—32.)

In contrast to these mistakes listed above, are some that change the character of the stories, materially. Such is Worster's translation of a portion of Inger's explanation of her „doing away" of her child. Inger has discovered that the child has a hare-lip. When she sees that the child is a girl, she feels the situation absolutely hopeless, and: *„saa snudde jeg hende rundt paa Ansigtet"*; and Inger continues her story.

Inger's story is not a nice one, but Hamsun's version evokes pity for the ignorant woman. The fact that she „turned her over on her face" before commiting her crime, shows Inger not entirely unfeeling. Worster's translation: „and so *I took and twisted her face round*". (66—96.) depicts Inger a horrible creature, quite void of feelings.

Worster makes Inger worse than she is, and when Isak gets out of hand, and Inger wonders: „Vile Isak snöft *gjöre det av* med hende?"; Worster instead of wondering if Isak" quite wanted to do away with her" says only: „Did he mean *to upset* her completely?" (240—166.)

Other examples of translations materially different from Hamsun's Norwegian are: After Inger's return from prison, Isak tells her of all that has happened at home. Of the boys he is very proud, and says Hamsun: „Han Eleseus *räkker mig hit og han Sivert* hit sa Isak *og maalte paa sig*"; Worster says: „Why Eleseus, he *gives me a hand with this, and little S. helps with that, said Isak proudly.*" (154—106.)

Of Isak's „fondness" for potatoes, occurs this difference: Hamsun says: „Isak *kunde evälge dem ned*"; For Hamsun's „he *could swallow* them", Worster has: „Isak could . . . *make a feast of them.*" (32—46.)

In „Pan", Hamsun tells of Eva's coming to visit Glahn, that she often comes evenings when she has been gathering fire-wood. Of the visit, one evening, Hamsun says: „Hun kom saa stille, *la sin Byrde ned* og smilte"; Worster says: „She came so quietly, *laid down her head*, and smiled." (146—156.)

In „Pan", Hamsun tells of the coming of spring: „Vaaren trängte paa og Skogen *lysnet*"; for the forest that was getting light because it was getting green, Worster has: „The spring was urging, and the forest *listened.*" (18—18.)

Of the stir that Aesop caused in the woods, because: „Aesop har *Los* i Skogen"; Worster has: „Aesop is running *loose* in the woods." (149—160.) The fact that Aesop has caught *scent* of something (Los) is only „running loose" as Worster sees it.

The translating of various sorts of activities, seem to be difficult for Worster, and causing many mistakes. Hamsun says in „Pan" of Glahn: „Jeg reiste mig, aapnet Dören og *lyttet*"; Worster says: „I rose up and opened the door and *looked out*." (20—21.) Here, where Worster needs the „listen" of the example above, he has „looked".

In „Pan" too, in speaking of Eva's occupation, a mistake occurs. Hamsun says: „hun *bandt* paa en Ströme" („bandt" = knitted); Worster: „she *fastened* her stocking". (32—34.)

In G. O. T. S. are other mistakes in the expression of various activities. Inger goes to visit the little grave of her child which has been disturbed by some one. Hamsun says: „hun *sätter* sig ned og *soper* Jorden sammen"; Worster says: „she *stoops* down and *pats* the earth together". (90—62.) The „sätter" which means „to seat herself", „stoops" and the „soper", meaning „sweep", is „pat"

Geissler says to Brede: „Gaa hjem og *gröft* ut Myren din!"; Worster says: „Go back home an *work* your land properly." (246—182.) The „drain your moors" is a „work your land properly". The word „gröfte" is one which Worster avoids, when possible. Hamsun says: „Jorden var let at bryte men vanskelig at *gröfte*"; Worster says: „The ground was less hilly, but poorer soil; easy to work on the surface, but hard *to deal with* farther down." (118—87.)

Hamsun says of Isak's and Sivert's working together: „De *utgjorde hverandre* omtrent ved dette Arbeide"; Worster says: „They *worked their utmost together* each in his own way." (168—241.) „At utgjöre hverandre" is typical Norwegian, and means, „to out-do one another". I have heard it said, in America, that in construction work, Norwegians are at a premium, because of this quality. Each one wants to „do better" than the „other fellow" (utgjöre), and the work goes on fast and furiously. This spirit, as shown by Hamsun, is lost in Worster's version.

In the next sentence Hamsun elaborates on this „utgjöre" saying: „den ene ung . . . *rap til at se sit Snit*"; Worster says: „the one young . . . *quick to see his way*". (Do.) *Snit:* „pass sit—, watch one's chance or opportunity". (N. E. O.) So Hamsun's „rap til at se sit Snit" is more than „seeing one's way. The „utgjöre" is lost in Worster's translation.

Another mistake in the expressing of an activity is in the translation of the explanation of Eleseus' difficulty as a merchant, because: „han *satte* for meget *ut*"; Worster says: „he was *spending*

too much". (342—192.) „At sätte ut" means to give credit. Eleseus' difficulty was not due to his spending too much, but that his customers were, and not paying him.

Another mistake in the expression of „activity" is the following: Hamsun says of Geissler, that he doesn't seem to have the spirit he had earlier, that he seems tired and depressed and: „han begynder *at gjäspe*"; Worster hesitates to use the word „yawn", for he says: „He is evidently tired, *beginning to breathe in little gasps.*" (382—247.)

Worster has difficulty in the translating of certain emotions, it seems from the following translations. Isak has met the „Evil One", and after telling Inger all about it, Hamsun says: „Inger viste ingen *Misundelse*"; Worster says: „Inger evinced no *jealousy* on her part." (236—163.) *Misundelse:* „envy". (N. E. O.)

Hamsun says of Isak's luck in getting so much money for his Fjäld: „Han blev Bergkonge av *Likegyldighet*"; Worster: „So, from sheer *idleness* he became a mining king." (100—278.) *Likegyldighet:* „carlessness, neglect, indifference". (N. E. O.)

Inger has been away five days and Isak begins to: faa en liten *Mistanke;* Worster says Isak is beginning to get: „a little *fear*". (15—20.) *Mistanke:* „suspicion, misgiving". (N. E. O.)

Hamsun says of Barbro: „nogen *Färdärvelse* var det umulig at tillägge dette Menneske"; Worster: „. . . . impossible to accuse her of *immorality*". *Fordärvelse:* „corruption, demoralization, depravation". (Do.)

Geissler asks Inger while she is in Trondhjem: „*Länges* du hjem?"; Worster: „*Like* to be home again?" (94—137.) *länges:* „long, yearn". (N. E. O.)

As can be seen by these examples, many of the words Worster uses are not absolutely incorrect, they are often bi- products of the words used by Hamsun. But, since the words used by Hamsun can be so exactly reproduced, why not „call a spade a spade" and use the *right* word?

And so it is with the following examples:

Hamsun says Isak brought home so many things, one of them being: „*Vaffeljärn*"; Worster calls it „*wafer-iron*". (22—33.) And when Hamsun says Inger: „hadde stäkt *Vaffler*"; Worster says: „she had made some *wafers*". (220—152.) *Vaffeljärn:* waffle iron; *Vaffler:* waffles.

Hamsun says: „Trappen til Kjökkenet var forfalden av *Dryp*"; Worster says: „the steps to the kitchen were rotten with *damp.*" *Dryp:* drip.

Hamsun says: „*Retfärdigheten* maa ha sin Gang"; Worster „*The law* must take its course". (284—109.) *Retfärdigheten;* justice.

Hamsun has Isak: „bygge Kvärnhuset over en like saa stor *Foss*"; Worster: „he had built his mill across *a river* just as big". (170—117.) *Foss:* falls.

Hamsun says of a trip Isak makes: „Og denne Reise blev ikke gjort *i Faanytte*"; Worster: „And that journey might have seemed *a little thing*". (118—172.) *Faanytte:* vain. (trip not made in vain).

Leopoldine says, according to Hamsun: „hun vilde hoppe ned .. og finde en god *Vie* til ham"; Worster: „. . . . jump down and find *a big stick* to beat him with." (300—133.) *Vie:* switch.

Hamsun says of Leopoldine: „Hun var begyndt at faa *Finner* i Ansigtet"; Worster: „There were *spots* on her face now." (334—181.) *Finner:* acne.

Hamsun says of some stones: „Rene *Syllstener!*"; Worster: „Ay, *first-rate stones!*" (341—190.) *Syllstener:* foundation stones.

Of the fish he brought home, Hamsun says of Isak: „det blev igjen en *Bör* av Röyr og Oret"; Worster says: „He brought home a *basket* of fish." (14—20.) *Bör:* burden, in this case a „mess", since it was far too primitive at what was to become Sellanraa, that Isak was running around with „baskets".

Worster uses the word „basket" again incorrectly in the following example: Hamsun says: „Samme Kveld kom en Mand op fra Bygden med *en Skräppe*"; Worster says: „That same evening, a man came up from the village with *a basket.*" (125—182.) *Skräppe:* satchel.

Luggage seems to be difficult for Worster to translate correctly, in this example below, he skips the word: Geissler appears on the scene: „Lansmanden traadte bare ut med en *Handkuffert* og sa"; Worster „He stepped out . . . waved his hand, and simply said." (45—65.) *Handkuffert:* suit-case, hand-case, is omitted.

And in the following two examples, luggage is wrongly translated: Isak comes home one evening, and realizes Inger has a caller, that: „skjönte Isak paa *en Bomme* som stod igjen"; Worster says: „for there was *a bundle* left on the floor of the barn". (128—186.) *Bomme:* kit-box.

And Axel flatters Barbro because of her good-looks. She, basking in the light of his flattery, tries on a kerchief he has given her and asks if it is becoming. Axel says: „hun kunde gjärne sätte *Skindväsken* hans paa Hodet"; Worster: „she might put on his *old fur cap* . . ." (158—227.) *Skindväsken:* leather hand bag.

A few idiomatic expressions of time present difficulty for Worster: Hamsun says it seems to be fate that the crops failed one year because Isak had no threshing floor on which to do his threshing, and says Hamsun let fate have its way: „det skader ikke *i Längden*"; Worster: „there's no harm in that *sometimes*". (41—59.) *i Längden:* in the long run.

Isak is offended and won't come in to his supper when Inger calls him, but: „arbeidet vidre *en god Stund* för han gik ind";

Worster has him: „go on working *for a bit* before he came“. (113—165.) *en god Stund:* a good while. (quite a while.)

Eleseus is going away, his packing seems to take quite a while, for: *„Langt om länge* roper Eleseus . . .“; Worster has him get ready rather quickly, for: *„After a bit of a while . . .“* (359—216.) *Langt om länge:* After a long time.

And when Sivert comes to see him off, Eleseus says: „Nei det var Skrot du kom *saa tidlig,* to Dager *fortidlig“;* Worster: „Well, 'twas lucky you came *in time,* though it's two days before I'm off.“ (359—216.) Correct translation: „It's a shame that you came so soon, two days too soon.“

And Hamsun says of the telegraph line „Og *til syvende sist* var Telegrafen snart färdig nu“; Worster: *„And last, not least,* the telegraph line was all but finished now.“ (186—126.) *til syvende sist:* at last.

In „Pan“ Glahn bemoans the fact that: „Jeg er *for sent ute!“;* Worster says: „I have *stayed out too late!“* (24—24.) *for sent ute:* too late („I got there too late!“)

IX. Adjectives and Adverbs.

Throughout this thesis there have been difficulties encountered in the translation of adjectives and adverbs. They have occured in the chapter on verbosity, p. 19 ff., in the chapter on ambiguous and awkward translations, p. 25ff., and the elimax may be said to have been reached in the chapter on „Untranslateables" and mistakes, in which the only possible translation to be found, was one according to „Gefühlswert", p. 83 ff. This points out to what extent the English axiom for the use of adjectives and adverbs has been successful.

First, a few words concerning this axiom for the use of adjectives and adverbs, as advocated by the English. „Kill your adjectives!" is the principle on which every English school-going child is raised, and that includes, also, adverbs. The standard joke on the use of adverbs, is the admonition of the old school-master: „Be *very* careful in your use of adverbs, and above all others, in the use of *very*."

Prof. Deutschbein says of the characteristic of the English in this respect: „Die neuenglischen, besonders die gegenwärtigen Schriftsteller schränken den Gebrauch des Adjectivums möglichst ein . . . (und wir fügen hinzu: das Adverbium)" (Ne. St. p. 113.)

Prof. Deutschbein quotes also, from the style Book of the Calgary Daily Herald, on the use of adjectives: „kill your adjectives without mercy." (Do.) And judging from the difficulties Worster has in translating adjectives and adverbs, it would seem the English has been fairly successful in the „killing". As further „evidence" the following translations of adjectives and adverbs, by Worster, are presented.

The first group is an adjective group. It is composed of descriptive adjectives, used attributively and predicatively; the attributive adjective presenting less difficulty in translation than the one used predicatively, as can be seen by the small size of the first group in comparison to the second, of the groups below.

a. Attributively-used adjectives.

Hamsun says of Isak's carrying loads on his back; „. . . ikke at ha en Bör paa Ryggen var en *lat* Tilvärelse"; Worster: „as if

life without a load upon one's shoulders were a *miserable thing*". (7—9.)

And of Brede, Hamsun says he was: „En let og *lat* Natur"; Worster: „An easy-going, *lazy* nature." (223—154.) *lat:* means lazy.

Hamsun says Isak could do so little with Oline for: „hun sat med sit *sagtmodige* Ansigt og sa Tvetydigheter"; Worster: „she sat there with her *simple* face. . . ." (90—131.) *sagtmodig:* gentle, meek.

Geissler says he brings greetings from Inger, and that she is a: „*flink* Kone": Worster says he has a message from Inger: „*good* girl". (94—136). Other translations for „flink" are: Hamsun says of Brede's youngest daughter: „Hun er flittig og *flink*" (predicatively used); Worster says: „She is *clever* and hard-working". (258—71.) For „flink" Worster has „good" and „clever", neither of which describe the situation as Hamsun, but are attributives of the word, „flink". *flink:* is adept, able, competent.

Hamsun says of Axel: „Aksel Ström var nu Isaks närmeste Nabo, en *dygtig* Mand"; Worster: „Axel Ström . . . A *clever* fellow . . ." (137—199.) Other translations of „dygtig" are: Of Barbro, Hamsun says: „hun var i Grunden like rap og *dygtig*" (pred. used); Worster: „she had been quick and *clever* as usual . ." (231—34.) *dygtig:* defined by Brynildsen: „se duelig"; *duelig.* „able, capable, efficient, fit, skillful". (N. E. O.)

Hamsun says of Oline as she is dying: „hun er meget daarlig og ser *uhyggelig* ut med de *vrängte* Oine"; Worster: „she is poorly is O. and a *pitiful sight* with her eyes screwed around cornerways". (355—210.) *vrängte:* turned inside out. (The word „hyggelig" is treated on page 32 in this thesis, but interesting is also the translation „a pitiful sight" for „og ser *uhyggelig* ut.")

b. Predicatively used adjectives.

Hamsun says of Isak after Inger is gone, that: „han . . . aldeles ikke lot *nysgjärrig* og fuld av tunge Anelser-"; Worster: „And when at last he . . . looking never *the least bit anxious nysgjärrig.*" (13—19.) As similar to „häxngjärrig" explained in the chapter on mistakes (p. 14). It is a combination of „nys" (news) „gjärrig", (fermenting), fermenting for news, or as defined by Brynildsen: „nysgjärrig: curious, inquisitive, prying".

Oline speaks of her faith, saying: „men jeg gaar frem efter Guds egne Ord, saa *enfoldig* er jeg"; Worster: „but the word of the Lord's my guide, as ever was, *and a blessed refuge for the weak*" (320—170.) *enfoldig:* „simple, silly, slow-witted". (N. E. O.) *enfoldig:* as used here, is said of one who „believes".

Eleseus gives a generous tip, and says: „Man skal ikke väre *smudlig!*"; Worster: „ Doesn't do to be *stingy!*" said E." (259—73.)

smaalig: comes from „smaa“ (small), so one can be *smaalig,* in many more ways than money matters, therefore, not always stingy. The German translation is: „Nur nicht *kleinlich* sein!“ (259.)

Of her situation in the wilds, Inger says: „Det Hjem hun hadde faat, hele den öde Tilværelse . . . var- . . *maatelig*“; Worster version: „The home he had given her, the life offered her . . . were *poor enough.*“ (143—207.) *maatelig:* comes from „Maate“ (moderation, manner); „lig“, (like); moderate, in this case.

Of Eleseus's character, Hamsun says: „E. var vel i et og andet *naragtig*“; Worster: „E. was *a bit of a fool,* perhaps, in some things.“ (186—269.) *naragtig:* comes from the verb „narre“ (to fool), „agtig“ (like like a fool.)

When Inger comes back from Trondhjem, Hamsun says: „hun sa Goddag og rakte Handen frem, litt *forkjölet*“; Worster: „‚Goddag‘, said I. and held out her hand, a little *cold.*“ (104—152.) *forkjölet:* comes from the verb „forkjöle“ (to take cold); therefore, „with a cold“.

Of Barbro, Hamsun says: „hun var . . . *sorglös* for dem begge“; Worster: „she was . . . *careless* enough for both of them“. (240 bis 45.) *sorglös:* from verb, „at sörge“ (to grieve, or provide); „lös“ (without); without cares.

Isak wants Inger to help him with some „out-work“ and she answers: „skal jeg . . . og bli *helselös*“; „do you want me to stand . . . and lose my health“. (117—171.) *helselös:* from „Hilse“ (health; „lös“ (without); without health.

After Barbro had been away, Hamsun says: „Barbro var og blev *lunefuld.*“; Worster: „B. was as *cross and contrary as* ever.“ (192—278.) *lunefuld:* comes from „Lune“ (mood), „fuld“ (full); full of moods; not necessarily „cross and contrary“.

Brede comes to visit Axel, he faltters Oline, askes her questions: „. . . . sa Brede *pratsam*“; Worster: „. . . goes on Brede *easily*“. (250—58.) *pratsam:* from „Prat“ (talk); „sam“ (like); talkatively.

Of a conversation Fredrik has, Hamsun says: „. . . svarte Fredrik *muntert*“; Worster: „. . .‘, says F. *bravely*“. (291—120.) *muntert:* from adj. „munter“ (gay); gaily.

Of Oline this description occurs: „Oline var *seig* og *melet,* hun mukket“; „Oline cared little for looks; *soft-spoken* as ever, she only said.“ (112—77.) *seig:* tough. *melet:* mealy.

Hamsun says of Isak's appearance: „Du er saa *morsk* at jeg maa le“; Worster: „‚Well you are *serious* to-day. I can't help laughing‘.“ (230—32.) *morsk:* „fierce-looking, grim (looking), glum“. (N. E. O.)

Inger shows Isak all the things she has brought home with her after her stay in Trondhjem, and Hamsun says: „Isak beundret hver Ting med *sagte* Ord“; Worster: „Isak admired each thing *in silence.*“ (109—160.) *sagte:* slow.

c. Adverbs.

Of Inger's speech, Hamsun says: „hans (Isak's) Kone talte *utydelig*"; Worster: „his wife . . . had a *curious slovenly way of speech*". (11—15.) *utydelig:* from „tydelig" (distinct, plain.) N. E. O. *utydelig:* not clearly or distinctly.

Inger says she is late because of the cow: „jeg . . . kunde ikke gaa *haardere* med hende"; Worster: „I couldn't go but *softly* . . . (16—22.) *haardere:* is comparative for „haard" (hard); couldn't go harder, or faster.

Inger isn't feeling well, and Isak brings home a bottle of naphtha, with the instructions she must: „ta *dygtig* av den"; Worster says she must: „take it *regularily*". (17—25.) *dygtig:* as adv. means, plentifully, a great deal.

Sivert gets a pencil from the engineer, and says Hamsun: „Han brukte den . . . og laante den *nödig* ut til Brorn"; Worster: „He used it very carefully, and *rarely* lent it to his brother." (115—166.) *nödig:* from „Nöd" (need); nödig: with need, in this case only when it was absolutely necessary did he lend the brother the pencil.

Practically untranslateable are the following adverbs: Isak finds that Inger is bringing too much with her, and says: „drev hun paa *slik* . . ."; Worster: „if she went on *at this gait* . . ." (11—15.) *slik:* means usually, *such;* here it could be expressed in dialect „such like".

Isak has so much to do, and Hamsun says: „det var bare *saavidt* han fik Onnen gjort i rette Tid"; Worster: „it was *a close thing* to get through the season's work now". (123—180.) *saavidt:* from „saa" (so); „vidt" (wide); only so wide, only possible.

Inger thanks Geissler for helping her, saying: „O Tak for sist i Trondhjem! sa I. *särskilt*"; Worster: „‚And thanks for all you did that time in T.', said I. *all by herself.*" (146—212.) *särskilt:* „detached, distinct, particular, separate, . . . separately". (N. E. O.)

X. Finale.

"Hele Komiteen tänker paa Sproget som Ord. Men Sproget er Aand. Skriftsproget er Själens Liv i döde Ting. Det Norske Sprog har intet med at imötekomme Landsmaalet det har med of i mötekomme det levende Liv. Hvad kjänder denne Komite til sproglig Omtaalighet, til Poesien i en Linje, den hite Magi? Hvad vet den om Lykke-Fölelsen ved som Dikter eller Läser at stöte paa det overdaadige gode Uttryk? Har den nogen Gang hat Inderlighets-Fölelse over for en Versstrofe eller en Sätning og kjendt en Glans gjenemfare sig ved Mötet med et aapenbart Sprog?

Komiteen tror at Sproget er de rette Gloser, skrevet efter Uttalen. Nei det kan endog väre de uventede og urette Gloser. Men de sätter en röd Strime Gjenem en. Det er Kunsten, det er Guds Gave." Knut Hamsun.

The paragraph quoted above is taken from Hamsun's plea against the introduction of „Landsmaalet", explaine on p. 18 of this thesis as „Skriftsprog" in Norway, and gives his attitude toward language.

With this attitude toward language and the art of expression, Hamsun gives souls to the characters he creates, and in depicting the lives they live, he seeks with the love of a creator for his creation, „det inspirerte Uttryk" for „det givne Sted". His success in acquiring the „inspired" expression, is evinced by his world fame. And the mastery of expression, which has given Hamsun world fame, is Worster's task to reproduce in English.

Worster's efforts to reproduce Hamsun's Norwegian in English, have been diagnosed stylistically, in the preceding chapters, and „evidence" has been gathered against him, giving the impression that there's not much „good" in Worster. But there is, and to elleviate the negative „evidence" of the foregoing chapters, a few of Worster's „good" translations are given, and also a few of Hamsun's most „inspired" expressions.

a. Good translations.

In G. O. T. S.

„den store Almening som ingen eiet, *det herrelöse Land*"; „the common tracts without an owner; *no-man's land*". (M. G. p. 5 — G. O. T. S. 7.)

„gjödslet av *flere Tusen Aars Lövfald og rotten Kvist*"; „manu-

1) Sproget I Fare, p. 26 Knut Hamsun.

red with the rotted wood and fallen leaves of a thousand years.“ — „dette ingens Sted“; „this *no-man's place*“. (6—9.)

„en vandrende Lap“; „a *no-mad Lapp*“. (7—10.) (Had most likely discovered the path through the Almening and then some beast or other had „snuset Stien op“ and:)) *„gjorde den tydligere“;* Worster says the animals had been: *„wearing them deeper“*. (5—7.)

„han (Isak) hörer *et lite Sus av en Elv, og dette Sus opliver ham som noget levende“;* „but his ear catches *the faint purl of running water* and *it heartens him like the voice of a living thing.*“ (6—8.)

„Men Isak . . . *saa baade det ene og det andre“;* „But Isak *saw Shapes and Things.*“ (14—20.)

Isak: „Skapningens Herre“; „lord of creation“. (18—26.)

„Da maate hans Gjeiter som Manden selv *läre at undväre“;* „The goats must learn to do as their master- *learn to do without.*“ (9—12.)

„. . . . forstod han *det var bare noget han syntes“;* „. . . . he told himself that *it was fancy, nothing more.*“ — „. . . . fik han en *ond Anelse“; „a black misgiving* came into his mind.“ (15—21.)

„han skiftet med at ry Tömmer og bryte Jord i tre Dager“; „three days he worked with spade and axe by turn.“ (14—20.)

„smuldret Klumper *med Händerne, med Hälene“; „. . . . crumbling them with hand and heel.*“ (29—41.)

„. . . . *la* Hakke og Spade *paa Akslen“; „. . . . shouldered* pick and spade.“ (26—38.)

„et Kryp“; „a bit of a thing.“ (24—34.)

„hun nyttet hvert Oieblik *til at löpe* ind i Kammerset“; „. . . . at all odd moments *she would slip* into the little room.“ (38—54.)

„Ja du har ikke kjöpt Vognen, vet jeg?“; „You don't mean to tell me you've bought that cart?“ (27—39.)

„. . . faat den saa *urimelig billig“;* „. . . bought it for *next to nothing.*“ (22—32.)

„Han sprang op . . . *og saa et Syn“;* „He sprang up . . . *and lo, a vision!*“ (15—20.)

„Egentlig burte du ha Stedet for ingenting og Betaling atpaa“; „As a matter of fact, they ought to give you the place for nothing, *and pay you into the bargain.*“ — „her er *Mit ind i Odemarken“;* „it's *miles away from anywhere*“. (43—62.)

„Saa löfter han Sauen paa Akslen og gaar Hjem med den. *Lammet följer;* „Then lifting the animal to his shoulders, he sets off home, *the lamb at his heels.*“ — „Lammet patter straks“; „The lamb *makes for its mother* and sucks away.“ (53—77.)

„Her er ikke at nävne *Krus eller Kjörrel* som ikke du har utgrundet“; „There's not *a pot nor a pitcher* in the place you haven't thought of.“ (56—81.)

„Du vil faa fem og tyve Daler om Aaret.“ „It will be twenty-five Daler *in your pocket.*“ (83—121.)

„Aa det var fremmede Fugler . . *.de gik tilfots paa Marken*“; „O, 'twas some strange birds from ever so far away . . . *waddling this way and that* about the fields.“ (87—127.)

„Oline dette Dyr som næret sig av Ondskap og blev fet-“; „Oline that beast that throve in wickedness *and grew fat on it.*“ (91—132.)

„Det var Söndag för han visste av det, og om litt var det Söndag igjen“; „It was Sunday before he knew, and then directly after, *lo it was Sunday again!*“ (101—146.)

„Du skal *ha han til eiendes!* sa han“; „‚You can *have it for keeps*‘, he said.“ (124—181.)

„‚. . . . saa kan Sauen ligge ute, *det har hun gjort för*“; „the ewe can stay out where she is — *'twon't be the first time.*“ (127—185.)

„næste Aar kom Törken igjen . . . *og tärret paa Menneskenes Mot*“; „Next year came the drought again, . . . *wearing down human courage.*“ (146—212.)

„den törre Jord vill drikke det för det kommer til de *svidde Steder*“; „the dry ground will soak it up before it reaches the *parched fields*“. (149—216.)

„om Natten *tapte han Motet*“; „in the course of the night, *he lost heart*“. (151—218.)

„Han *gjorde ikke Veien lang* hjemover“; „He *lost no time* in getting home.“ (164—236.)

„Men E. var blit *Bymand*“; „But E. was a *man-about-town* now.“ (167—240.)

„Vil Herrerne umake sig med at tänke dette over“; „Kindly turn that over in your minds, if you please.“ (181—261.)

„Han . . . *later sin Gaard forfalde*“; „. . . he's letting his place *go to rack and ruin.*“ (183—265.)

„store Undre omgav dem til enhver Tid, om Vinteren . . . ogsaa ofte Nordlyset, et Firmament av Vinger, en Ildlös hos Gud“; „Great marvels were about them at all times; in the winter were . . . the northern lights, a firmanent of wings, a conflagration in the mansions of God.“ (159—230.)

„Stärk alene ved at spräde Sladder“; „strong only as a *scandal-monger*“. (Part. 11, 214—8.)

„E. *gav hende* forresten *Pokker*“; „Oh, she could *go to the devil.*“ (224—23.)

„hun . . . tänkte *utenfor Bindingstikkerne*“; „she . . . could see *beyond the tip of her nose.*“ (240—45.)

„hun lugter saa skarpt“; „ay, she would *nose it out*“. (248-56.)

„vi gaar igjen paa Jorden *for Hvermands Fot*“; „the likes of you and me are left on earth *to be spurned underfoot*“. (251—61.)

„Hvad Fan er det for en G. *som vi hörer om nu og da?*“; „Who is this fellow G. *who keeps cropping up?*“ (268—88.)

„Men hvormeget kan en slik Avl koste?“; „‚And what might a bit of machine like that cost‘?“ (271—90.)

„Jeg vil ikke höre paa mere *Barneprat*"; „I've no use for more *child's prattle.*" (279—103.)

„Tjenesten . . . var i Grunden for tung . . . *og hadde tat paa hende*"; „The work . . . was too hard for her . . . and *it was leaving its mark.*" (326—169.)

„Da reiste Aronsen . . . til . . . *den nye Guldmark*"; „Then it was that A. at once rose up and set out for . . . *the new promised land.*" (332—178.)

„. . . tilsist *maatte hun tilsengs*"; „and at last she had *to take to her bed*". (354—209.)

„da dette *rygtes*"; „and when this *is noised* abroad". (369-229.)

„Det er Angsten med *svett Pande,* det er det"; „'Tis fear with *the sweat on your brow,* that's what it is'." (381—246.)

In „Pan".

„Jeg blev fuld av Gläde og Tak . . . *av den fete Os av Furuen*": „I was glad and grateful . . . for . . . *the thick smell of the fir-sap.*" (Pan, Side, 6: Tr. Page, 5.)

„Havet tumlet sig i forvredne Luftdanse, dannet Mänd, Hester og spjärrede Fanner"; „the sea flung up into fantastic dancing figures of men and horses and fluttering banners on the air". (11—10.)

„. . . smaa fete Oster med urteagtig Smak"; „-rich little cheeses tasting of herbs." (14—13.)

„den laa *nediset*"; „it was still *icebound*". (16—16.)

„Vi begav os avsted"; „We set off". (28—30.)

„Fuglene har *slaat op*"; „the bird has *taken wing*". — „jeg *söker det op* inden kort Tid"; „and before long I *have tracked it down again*". (36—38.)

„Noget er kanske *igjäre*"; „*Something br wing,* maybe-" (55-59.)

„hun *talte* enddog *feil*"; „she even *stumbled in her speech*". (59—64.)

„Jeg klamrer mig med Händer og Fötter til Livet"; „I cling to life tooth and nail." (74—80.)

„Da kommer han frem fra Buskene og hvisker: *Inat Klokken ett!*"; „Then he came out from the bushes and whispered: *'An hour after midnight'!*" (92—100.)

„Ak du er ikke oplagt idag, Eva, ellers *vilde du le dig syk av det*"; „'Oh, you are not in the mood to-day, E., or you *would laugh till your sides ached* at that'." (104—112.)

„Havet reiser sig skummende tilveirs"; „The sea flings itself up in foam." (107—115.)

„Oprigt talt, *gi den Prins en Kurv,* Jomfru Eva"; „Seriously, you should *send His Highness packing, E.*" (109—118.)

„det gik rundt for mig"; „my head was in a whirl". (110—119.)

„Stor og fredelig hvilte Jorden"; „The earth was resting, vast and peaceful . . ." (117—126.)

„Naar min Tid kommer"; „'All in good time'." (185—201.)

In „Wanderers".

„Hvad er det du kommer *og gjeiper om?*"; „What have you got *to come cackling about?*" (E. V. S. M. S. Side 43: W. Page 197.)

„Nu var han *godt tuktet* av Aelde og Slit"; „Now he was *thoroughly cowed* by age and toil." (46—201.)

„Arme Grindhusen! Han gik nu i evig *Bakrus*"; „Poor G.! He was *stale-drunk* all the time now." (64—226.)

„Fruen sat fremlutende og som tynget ned av en *Bedrövelse til Döden*"; „Fruen sat bowed forward as if weighed down by some *deadly grief*." (107—285.)

„Du er en *gruelig Tosk,* Lars!"; „What an *utter fool* you are, Lars!" (101—277.)

„Hans Sind var let og hans Hode tomt"; „. . . . light of heart and empty of head." (117—298.)

„det lyder ikke Fraser, det er *Musik med Brodd*"; „it utters no empty phrases, but *music with a sting in its tail*". (123—306.)

„han har saa *daarlig Hode*"; „he was always *dull of wit*". (124—308.)

„min Kobberpande varsler *Mankt Veir*"; „and my copper saucepan points to fair". (132—318.)

b. „Hamsunske" expressions.

In G. O. T. S.

With the listing of some of the „good" found in Worster, a few of the „hamsunske" expressions which constantly occur in Hamsun's writings, are listed, so that the reader may see some of the permanent difficulties confronting Worster in translating Hamsun.

As to what constitutes a „hamsunsk" expression, it is that quality which Miss Larsen designates as „the naturalness of the spoken word". (See p. 1, this thesis.) And the „naturalness of the spoken word" is an innate simplicity in the choice of words that suit and convey the spirit of the tales Hamsun tells; a terseness and frankness of expression, resulting in a simplicity and naturalness, equalled only in the Old Norse sagas. Such expressions are meant by the term „hamsunsk".

Of the three books here treated, „Markens Grøde" offers the greatest number of such „hamsunske" expressions. This is undoubtedly due to the fact that in this book Hamsun revels in his „Lieblingsthema"; the face to face alliance of man and nature; man, strong in his obedience to nature's laws, and in the certain content which must come from such an existence. Here, Hamsun creates and sits back and „records" his innermost convictions, and the result is a book seething with „hamsunske" expressions, of which a few are given here.

Some of these expressions are untranslateable because of their idiomacy, as for example, Hamsun says of the people in „Markens

Gröde": „de levet i *Träskäens Tidsalder*"; Worster could have written a chapter on this expression, but since his task was to translate, he says: „they lived *in a primitive wise*". (M. G. 17 — G. O. T. S. 24.)

Hamsun's expression is understandable only to the Norwegian or to him who knows Norwegian „Bondeliv". The Norwegian „Bonde" of Hamsun's tales, lived, symbolically speaking, in „the age of the wooden spoon", a term descriptive of his primitive existence, but Norwegian wise, as is to be found in the Norwegian „Bondestue". The Norwegian „Bonde" of whom Hamsun tells, fostered wood-craft in the widest sense. His furniture, the necessetties and the „trimmings", and all his household equipment, are examples of a highly-developed wood-craft, and Hamsun's „Träskäens Tidsalder" brings to the mind of the Norwegian, „Väggesenger, Kubbestoler, Tiner, Ölboller", and the „Träskee", which, if he has ever made any use of, he can still *feel* as it came in contact with his tongue.

Another untranslateable expression is the following: Hamsun tells of Isak that he is beginning to understand better what is going on about him through contact with Inger and other people, and can give an answer for himself when necessary, for: „han var blit *en hel Kar til at tänke sig om nu*"; Worster: „Now *he had grown something clever to think out the way of things.*" (10—14.)

„Kar" means man in the sense of „a fellow", in this sentence of Hamsun's one could say, he had become quite a fellow, but that doesn't quite convey the meaning of „Kar". There is a certain pride of achievement in the word, it's applied to someone who is rather fond of himself, and in this sense so descriptive of Isak with his new accomplishment of being able to use his thinking apparatus, a thing unnecessary before.

To give the meaning of the Norwegian in English of the following expression is also impossible. Hamsun says Isak brings home a horse, to balance off his debt to Inger for bringing home a cow, as Isak says: „Värsaagod- i rund Sum en Hest fra min Side . . . . *han hadde betalt som en Herremand* for Guldhorn"; Worster: „‚Here you are' he could say, ‚I've brought along a horse; we can call it quits'. . . . he had paid as it were, *like a gentleman.*" (27—40.) „at betale som en Herremand" is quite different from „paying like a gentleman"; a „Herremand" may, or may not be a „gentleman", but he is nevertheless a „Herremand".

And there are ever so many such expressions, so Worster's task is no little one, and expression which contain no untranslateables are also difficult to translate with full meaning because of their „hamsunske" characteristics, as for example, a bit of Hamsun philosophy as is the following: „Det gode gaar ofte en sporlös Vei, det onde drager altid Følge efter sig"; „Good things

mostly leave no trace, but something always comes of evil-" (63—91.) Hamsun's version is a bit of philosophic poetry, Worster's is a bit of awkward prose.

To reproduce the Norwegian in English of the following examples is difficult:

Hamsun says of Isak after Inger has gone away: „. . . kunde han ikke . . . *bare väre i Veien for sig selv*"; Worster: „he could not idle in and out . . . doing nothing". (14—20.)

„Han hadde hele *Markens Geografi i Hodet*"; „He *knew the country all round in his head.*" (343—193.)

„Isak maate mene at boklig Uvidenhet var til en viss Grad Mennesket til Kraft"; „I. apparently thought it better for men to grow up without book-knowlege." (87—127.)

„hvorfor da *spille fremmed* for det?"; „why let it appear otherwise?" (92—133.)

„Aldern hadde indhentet Isak, han begyndte at modnes for Kaarstuen"; „Age was upon him, he was ripening for the chimney corner." (339—188.)

„du faar ikke alt du kan gape over, du faar til din Behov"; „‚And they won't give you all you think you can swallow; they'll let you have what's reasonable for your needs'." (42—61.)

„At en *Manns Näver* kunde utrette saa store Ting!"; „To think that a man's hard grip could work such wonders!" (146—211.)

„han hadde faat *Blod paa Tand*"; „he had tasted excitement of a sort". (188—272.)

Of Oline the following expressions occur; typically „hamsunsk": „Nei Oline skydde intet, men *drev Politik Dögnet rundt*"; Worster: „Ay, O, stopped at nothing, she was intriguing all day." (353-206.)

„hun *veiret Fare*"; „she knew there was danger". (233—36.)

„hun var stundom et Troll"; „she was a wicked thing at times." (Do.)

„hun *mötte aldrig tom op*"; „'twas not O.'s way to come empty of gossip-". (213—7.)

Of Inger and Oline's fight, this is said: „Jeg skal drive denne Trösen midt i Kjäften paa dig"; „‚I'll break your face in with this ladle here- ses that!" (57—83.)

But Hamsun's attitude toward Oline is best expressed in the following statement: „Lat hende gaa der og leve, hun var ikke mere värdt"; „Let her stay, let her live- she was not worth troubling about." (87—126.)

Of Inger Hamsun says: „Inger var *i fuld Virksomhet med at väre ung*"; Worster: „Inger was young, and making the most of it." (39—55.)

„et Stön höres, det er saa unaturlig, saa umulig, det er som *et skjevt Hyl* fra hende"; „a groan is heard; unnatural, impossible, a choking gasp". (51—73.)

„Se, hun hadde reist sig i *midt i Rettens Helligdom* og bare

tilstaat"; „After all, she had stood up in the court and simply confessed." (69—99.)

„Det var hendes Dröm at de skulde bli til noget"; „It was her ambition to see them get on in the world." (121—177.)

„hun kunde . . . og ikke blit *en Hulder* i Marken"; „she might have . . . and lived . . . instead of here like an outcast in the wilds". (143—207.)

And Isak says to Inger when he finds her „stealing" for Eleseus: „Hut og Tiske, *du er ikke havendes i Hus länger!*"; „‚hutch! You — you're not fit to have in the place!" (144—208.)

And when Eleseus went back to town: „Da han kom hjemenfra .. *mötte Byen op med sine gamle Regninger*"; „When he arrived home . . . the city was waiting for him with old accounts outstanding." (259—73.)

Of miscellaneous nature are the following expressions, and very „hamsunsk": „Lensmandsfamiljen sat da ingenlunde länger *i Pant*"; „. . . so that G's wife and children could not be said to be held as hostages." (46—66.)

„den vigtige Handel ordnet *paa Lykke og Fromme*"; „the matter was settled out of hand by guesswork". (44—63.)

„men noget saa *bukkeagtig i Ansigtet som en Buk!*"; „And was there anything so solemnly ridiculous to look at?" (114—167.)

Old-Sivert had no records of the accounts people owed him, but when he wanted „to collect": „men Gammel-Sivert *hentet Manden frem av sin Hukommelse*"; „but old Sivert searched his memory". (186—269.)

„Heldet fulgte hende, Heldet forfulgte hende!"; „Ay, she was fortunate, fortunate." (166—239.)

„Menneskene *aandet ut efter en overstaat Vinter*"; „human beings could breathe again after another winter gone." (165—238.)

„Kornet stod *og matet sig*"; „but the corn was standing yet". (121—176.)

„En Mand kan väre brödlös, har han Potet er han ikke matlös": „A man may lack corn to make bread, but give him potatoes and he'll not starve." (31—45.)

And of the potato as a measuring stick for position in human society, the following occurs: „Poteten er nöisom . . . Rikdommen bruker Smör til den, *Fattigdommen dypper den i örlite Salt paa en Skaal*"; „Potatoes can be served with what you please. . . The rich eat them with butter; poor folk manage with a tiny pinch of salt." (32—46.)

And of the origin and founding of Sellanraa, Hamsun says: „Egentlig var det hele begyndt uten Begyndelse"; „The whole thing had come about somehow without their knowing." (31—44.)

In „Pan".

In „Pan" the „hamsunske" expressions are nature expressions, and nature expressions have been treated in another chapter in this

thesis. A few other „hamsunske“ expressions are these:

A bit of Hamsun philosophy is voiced by Hamsun: „For det er ens egen Indre som er Sorgens og Glädens Kilde.“ For him who reads „Pan“ in the Norwegian, this is an unforgettable expression. Worster can not translate with Hamsun's finesse, so says: „Sorrow and joy are from within oneself.“ (5—3.)

„en Blaaklokke hist og en Gjeiterams her reiser sig op av Lynget og vugger sig og suser sagte en Sang“; „a harebell here and there shows among the heather, swaying and whispering a little song.“ (139—149.)

„*jeg laa tilbords paa Jorden* naar jeg spiste“; „I could lie down on the ground at meals.“ (53—37.)

„Men hvorfor *löi hun sig gammel?*“; „But why should she lie to seem older?“ (32—35.)

„Underlige Tanker *fik Liv* i mit Hode“; „Strange thoughts passed through my mind.“ (78—84.)

„Det kunde väre mig en *Rettesnor* i Eftertiden“; „Then, perhaps, I might manage better in the future.“ (88—95.)

„Jeg *bet mig i Svar* og gik“; „I made no answer; I simply walked off.“ (174—190.)

In „Wanderers“.

The theme of „Wanderers“ is the coming on of age, when age comes, one plays on muted strings. And of years, Hamsun says: „Og det var netop Aar jeg begyndte *at bli fattig paa*“; Worster: „And years were a thing I could least of all spare.“ (64—225.)

And with the becoming „fattig paa Aar“, one becomes fattig“ in other respects, as: „Det lyyde saa löierlig i den gamle *tandfattige Mund*“; „It sounds quaint . . . half his teeth gone with age.“ (47—203.)

Other „hamsunske“ expressions are: „Han . . . begyndte *at tumle med en Tanke*“; „he . . . began to work it out“. (35—185.)

„Vi var *to og en halv Mand* i Onnen“; „There's two of us and a lad.“ (19—164.)

„. . . maatte nogen ha väret ute . . . *og saad Mistro til mig i hans Hjärte*“; „Some one must have been talking . . . and made him suspicious of me now.“ (42—195.)

„Men jeg syntes han var *et Vrangbillede*“; „But now I looked upon him as a travesty, a carriacture.“ (60—221.)

„Nu er det bare . . . saa en blir mager som en *Nägelsprätt* av det“; „now it's toil and moil . . . till a man's worn to a thread with it all“. (101—277.)

„Min Kollega og Kamerat, han raadet mig jo til *at ta en Rydning paa Kone, to Kuer og Gris*“; „my colleague and mate, he had urged me to take up a holding with keep for a wife and two cows and a pig.“ (129—315.)

Conclusion.

The task of this thesis is to establish the degree of success or failure Worster attains in translating Hamsun into idiomatic English, and on that result will depend the relative adaptibility of English as a translating medium for Norwegian.

To establish Worster's success or failure in producing idiomatic English, the out-standing characteristics of „idiomatic English" must be compared with the results found in the thesis.

The out-standing characteristics of idiomatic English are listed by Prof. Deutschbein, as follows:

1. Shortness- brevity- economy;
2. compactness- condensation- crystalization (solidification);
3. vigour- force- energy- terseness (Gedrungenheit);
4. variety (Mannigfaltigkeit). (Ne. Stilistik, p. 18.)

As „evidence" against these characteristics, this thesis has established: Verbosity and ambiguity, which on examination reveal themselves due, largely, to Worster's inability to translate Norwegian compounds, which is the fault of the language rather than Worster's.

Other negative evidence, is Worster's failure to reproduce the simplicity of Hamsun's Norwegian, again the fault of the language. Worster's fallure to reproduce nature expressions, and various „Stemninger" is also the fault of the language. Worster's failure to reproduce certain idiomatic words and expressions, is due to the fact Norway has kept herself away from foreign influence, and these terms cannot be translated into another language.

„Evidence" for idiomatic English with Worster, is his „Illiterate English" which gives „colour" to his translations, his „Understatement" is in his favor, his curious translations of adjectives and adverbs, are in keeping with the qualities of idiomatic English. All in all, his English must be called „idiomatic".

The next question is if the idiomatic English produced by Worster, reproduces Hamsun's Norwegian. To settle this question, the out-standing characteristics of Hamsun's Norwegian must be reviewed.

Hamsun is quoted as writing with „the naturalness of the spoken word". His style has also been compared to that of the Old Norse sagas. (p. 61, this thesis.) Interesting in reference

to this last statement, is one made by Dr. H. Kuhn, in his lecture on „Germanische Grundlagen deutscher Kultur". In speaking of the Old Norse sagas, Dr. Kuhn said: „Eine der schönsten Charaktereigenschaften der nordischen Sagas ist ihre schlichte Unbefangenheit." (Marburg, 26, 2, '34.) So together with the characteristics, naturalness, and simplicity, Worster's idiomatic English should also reproduce Hamsun's „schlichte Unbefangenheit", to be a translating medium for Norwegian.

Every book loses in translation. Some things can not be reproduced in a translation. In this case the idiomatic words and expressions are expected to be lost, the simplicity of the Norwegian can not be reproduced, the various nature expressions can not be reproduced, Worster's illiterate English produces a false picture of Norwegian country life, but this last item is Worster's personal short-coming, as is also his chapter on mistakes. But there is one item which is lost in the translations, which is due to the underlying differences in spiritual make-up of the Norwegian and English, the naturalness with which the Norwegian expresses his feelings, his „schlichte Unbefangenheit". That can never be reproduced in English, because the English doesn't express his feelings openly. That this is true can be seen in the chapter on „Understatement", and also very well in the inability Worster shows in the translating of descriptive adjectives and adverbs. Prof. Deutschbein says of the lack descriptive adjectives in English: „Die Anwendung des Adjektivums entspricht vielfach einer emotionalen seelischen Grundlage. Da der Engländer mit dem Ausdruck seines Gefühlsleben zurückhält, so tritt die Unterdrückung des emotionalgefärbten Adjektivums ein, das vielfach als sentimental und feminin empfunden wird." (Kollegheft: Deutschbein, Neuenglische Stilistik.)

And that which Aronstein calls „die englische Zimperlichkeit", (thesis, p. 22) and the fact that: „... Aehnlich fehlen im Englischen gewisse Ausdrücke . . . die Innerlichkeit wiedergeben" (thesis, p. 37), are permanent obstacles to the reproduction of the „schlichte Unbefangenheit" of Hamsun's Norwegian.

As closing word it can be said that that the English serves as a translating medium for Norwegian in form, but the soul of the language can not be reproduced.

Herrn Professor Dr. Max *Deutschbein,* unter dessen Leitung die vorliegende Arbeit entstand, spreche ich für seine stete Hilfsbereitschaft meinen herzlichen Dank aus. Auch bin ich Herrn Professor Dr. F. G. G. *Schmidt,* Universität Oregon, für seine Freundlichkeit und ständige Ermutigung, als ich mein Studium wieder aufnahm, zu größtem Dank verpflichtet.

Lebenslauf

Ich, *Astrid Mörk Williams*, wurde am 27. Juli 1898, als Tochter von Kristen Mörk und seiner Ehefrau Gunhild geb. Grötvik, in Telemark (Norwegen) geboren. Ich bin amerikanischer Staatsangehörigkeit und evangelischer Konfession.

In Norwegen bekam ich von Lehrer Halvor O. Odden meinen ersten Unterricht.

Mit neun Jahren fuhr ich mit meinen Eltern nach Portland, Oregon, U. S. A., wo ich public schools bis Juni 1914 besuchte; von September 1914 bis Juni 1917 besuchte ich die Jefferson High School in Portland. Im September 1917 fing ich mein Studium an der Universität Oregon, Eugene, Oregon, an. Im Juni 1921 bekam ich dort den Grad „B. A."

Am 9. September 1922 verheiratete ich mich mit Joseph Charles Williams. Nach dem Tode meines Mannes nahm ich mein Studium an der Universität Oregon, wieder auf, wo ich auch die Stelle als „Graduate Assistant" für Deutsch im Jahre 1931—32 inne hatte. Im Juni 1932 bekam ich den Grad „M. A"

Ab Wintersemester 1932 habe ich an der Philipps-Universität zu Marburg studiert.

In Marburg sind meine akademischen Lehrer die Herren Professoren: *Deutschbein, Maync, Kuhn, Helm, Wagner* und Frau Professor *Berthold* gewesen. Ihnen allen bin ich zu aufrichtigem Danke verpflichtet.